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DETROIT, MICHIGAN

STRAUSS' NEW OPERA GIVEN IN BERLIN WITH SEATS AT A PREMIUM

"Die Frau ohne Schatten," His Most Recent Success,
Is Full of Beautiful Tunes,
Says Critic

Berlin, November 15, 1919 (via London).—The season's most important event in German music thus far occurred in Austria. Poor, hungry, shivering Vienna, forgetting its troubles (or perhaps in order to forget them) turned out in force to witness the first performance of Richard Strauss' new opera, "Die Frau ohne Schatten." The public fairly fought for the privilege of sitting in at the premiere, and seats were sold at premiums up to 200 kronen apiece. Of course a kronen is worth at present only about a cent in international exchange, but to a Viennese "a kronen is anyhow a kronen"—as Abe Potash would say. This record, it is said, at last restored the amour-propre of Germany's millionaire composer, for the highest price paid at his previous first-night—that of "Ariadne auf Naxos"—was but fifty marks, while seats at Pfitzner's "Palestrina" fetched a hundred. The fact that the hundred were war money, and that Strauss's two hundred are post-war kronen, which is decidedly worse, doesn't seem to enter into the calculations. The real value of all this money is, as a matter of fact, as shadowy as the contents of the opera, for which, needless to say, Hofmannsthal is responsible.

For, if the heroine (the "Woman") has no shadow, the plot is nothing, but the "woman without a shadow" is supposed to be the symbol of the childless—those whose ears have never heard the blissful words "dear mother" from happy children's lips. Such a one is the Empress of this operatic fairy tale, the daughter of a mighty Sorcerer Prince, who lives in selfish, sensual love with her husband the Emperor. That unhappy man becomes the subject of a terrible curse. He is to be turned to stone after the usual three days, unless—well, unless his wife casts a shadow. Thereupon the Empress finds a woman, the Dyer's Wife, who, childless like her sovereign lady, and her unfulfilled longings turned to pride and vanity, is willing to trade her shadow against jewels. (The mystery of how the Dyer's Wife, unblest like the Empress herself, got the shadow, is not explained.) At any rate, the deal doesn't come off, because the Sorcerer Prince doesn't approve. He turns out to be a sort of Sarastro, and puts both the imperial and aniline couples through a course of trials, and eventually cleanses their souls and hearts so that they may become truly united. After which, presumably, coming events cast their shadows before, and the German toy industry has another boom.

It will be seen that this Straussian "Magic Flute" is at least as absurd as its prototype, which reminds me of a talk I recently had with an English composer whose opera was to be performed in London. After the rehearsal some friends of his, members of the orchestra, came up to him and said: "Too bad, old top, too bad. Beautiful music, wonderful music; but an impossible plot. The plot will kill it. Too bad!" Really, now! What about all those post-Wagnerian operas with their dramatic logic? They're dead already. But look at the "Magic Flute." It's as asinine as anything, but very much alive after a hundred and thirty years! What do people go to the opera for? Music—and nothing else. If this dictum needed confirmation, the case of this Strauss novelty would give it amply. For it is a success, a sensation in fact. And evidently not because it is Strauss's, for Strauss is by no means universally popular. One Viennese critic calls him the rat-catcher (meaning the "pied piper") of the operatic public "which follows him unwillingly, but still follows him." The reason is, purely and simply that Strauss can write a good tune, and good tunes are what make operas go.

REAL TUNES.

These tunes, according to Dr. Ferdinand Scherber, are all genuine Strauss. They bear all the earmarks of their maker, from the characteristically upward-sweeping runs in the strings to the familiar, gripping tremolos on one string, vibrating under long-held fermatas. Like Wagner, Strauss is a genuine melodist, and therefore successful in opera; but he is not satisfied with one melody at a time, and that is what makes his harmonies so rich. All his polyphonic skill, according to the critics, is in evidence here; and his orchestral wizardry as well—for he has abandoned the light "salon orchestra" of "Ariadne" and has gone back to

the full modern ensemble employing three each of flutes and oboes, English horn, E flat and B clarinets, basset horn, bass clarinet, bassoon and contra-fagott, Wagner tubas, four trombones, bass tuba, three trumpets with additional ones at the end of the opera, a full battery including gongs and a set of celestas. The score calls for a glass-harmonica too—rediscovered by Strauss and counted upon to be the sensation of the opera—but this was found impracticable and its job had to be delegated to another celesta. The score, it appears, combines the characteristics of the "Rosenskavaler" with those of "Ariadne"—symphonic and "soloistic" at the same time.

The work is, of course, terrifically difficult—so much so that the Dresden production, which was to be the finishing climax of the "Herbstspiele," had to be put off. The Vienna premiere was conducted by Eduard Schalk, Strauss' co-director at the Vienna Opera, and the star roles were created by Aagaard-Oestvig (Emperor), Frau Jeritza (Empress), Frau Lehmann (Dyer's Wife) and Mayr (the Dyer).

With no Strauss premiere in Dresden, and the composer

"THE BLUE BIRD" AS AN OPERA PROVES TO BE MILD MUSIC

Composer Wolff's Score Inferior to Maeterlinck's Inspiration—Lovely Scenery and Excellent Production

Maeterlinck's "Blue Bird" has been charming the whole world for some years with its simple philosophy and pictorial beauty and perhaps that is why Composer Albert Wolff chose it as the libretto for an opera, figuring perhaps that it would make a successful lyric work because it had been a successful play. The system was tried with good results by Puccini and other modern composers. On the other hand, Wolff may have been moved solely by the intrinsic merits of the Maeterlinck piece into writing a score and vocal parts for it, and if that was the case his admiration no doubt obscured his sense of stage values and of dramatic possibilities. This is said because it is the sense of the present reviewer that he rarely has encountered a book or play so little adapted for operatic purposes as "The Blue Bird," and the American premiere of the work, at the Metropolitan Opera, on Saturday evening, December 27, seemed to bear out that opinion amply.

Remember "The Blue Bird" story in its entirety—it is safe to assume that nearly every one knows it—and then think of it as an opera with the original incidents sketched superficially and the fascinating dialogue cut down to just enough words to make text for music. The actual story of Wolff's adaptation is that Tytyl and Mytyl are the children of a poor woodchopper. Tomorrow is Christmas Day but for them there is no tree nor Christmas stocking. So after they have been tucked into their beds and the parents think them asleep, they yield to the temptation to creep out and watch through the window the preparations being made for the holiday in a wealthy neighbor's home across the street.

While thus engaged Fairy Berylune enters. She is a witch and she demands that they find and bring to her the grass that sings and a bird that is blue, so that her own little child who is ailing may be restored to health and happiness. Upon agreeing to seek the bird, the fairy crowns Tytyl with a magic cap set with a wonderful diamond which has power to disclose the past and the future and turn inanimate objects and dumb animals into speaking creatures. Everything around the children begins to take life and voice—milk, sugar, light, bread, the fire, the cat, the dog.

Suddenly the window opening invites Tytyl and Mytyl to begin their quest of the Blue Bird. Off they go, first to the Land of Memory, then to the Palace of Night, next to the Garden of Happiness, then to the cemetery and then to the Kingdom of the Future. Still they have not captured the Blue Bird and after all their adventures return to their home and beds. With the morning comes a neighbor who looks very much like the Fairy in the opening scene, to beg for a blue bird so that her suffering little child may be made well by the sight of it. Looking around they are amazed to discover that their own plain little turtle dove which had been in their home all the time had turned blue. Gladly they give it and with the giving their little neighbor recovers her spirits. But when Tytyl asks for its return and the little neighbor shows a reluctance to give it back, the blue bird escapes from both and disappears.

Wolff has followed the foregoing incidents literally in his score, which is made up of detail after detail, none of it developed elaborately and all of it constituting constant shifts of mood and atmosphere without any logical high points of emotion or of necessary musical climaxes.

There are no set songs, no arias, no "numbers" or featured musical moments of any sort. The score is a weave of short phrases, none of them beautiful or striking enough to make amends for the lack of action on the stage. Wolff has declared that the delicacy of the story moved him to write delicate music, and in the main he has done so, but the delicacy predominates and emasculates the work as a whole. It is depressingly mild, negative, spineless. It is not old fashioned enough to be frankly melodious and it is not ultra modern enough to be even moderately exciting. It is not decisively lyrical, or poetical, or sensuous, or profound, or appealing. It drags itself on and on and wears the listener after awhile because of its lack of aggressiveness and virility in the orchestra. The scoring is skillful and exhibits taste, but it is one sided. One longs for healthy blasts in the brass, for a few impassioned

(Continued on page 12.)



AUGUSTA COTFLOW,

Pianist, whose recital last season, to quote James Gibbons Huneker, was "altogether a night of triumph," will play another of her delightful programs at Aeolian Hall on Thursday evening, January 8. During the season of 1920-21 Miss Cottlow will make a trans-continental tour under the management of Harry Culbertson, of Chicago, who has already booked a large number of dates for her.

himself detained by the Vienna production, so that he could not, as scheduled, conduct two of his other works, the Strauss note was decidedly submerged in the Dresden "Herbstspiele." Under ordinary circumstances this would be translated as "autumn festival," but the usual prefix "Fest" was purposely omitted this year "in consideration of the seriousness of the time." Of this the public seems to have been sufficiently reminded by the many difficulties and substitutions. Burrian couldn't come "on account of passport difficulties." Beader didn't come from Munich, presumably because of transportation trouble. Frau Wildbrunn had to be substituted for in "Fidelio." But, despite everything, the program was carried out virtually in its entirety.

The whole series seems to have been dominated and illumined by the personality of Wagner, and thus it made

(Continued on page 49.)

Munich Held Operatic Festival Despite Disturbed Conditions

Pfitzner's "Palestrina" a Notable Work—Plenty to Eat for Opera Goers—Famous Meiningen Court Orchestra Disbanded—Idiosyncrasies of Budapest's Bolshevik Opera Director

[This letter from Oscar Saerchinger, the Musical Courier's special European correspondent, is dated at Munich in early September, but with the delays in the mail and the further delays caused by the printers' strike, it has not been possible to publish it until now. The news in it, however, is all of great interest and almost as timely as when first written.—Editor's Note.]

MUNICH NO LONGER BOLSHEVIST.

Munich, September 4, 1919.—Back once more on German soil, after a journey through beautiful country that suggests anything but war and revolution. I have not seen Munich since those wild April days, when the red flag waved from the top of the Royal Palace, and every workingman or other member of the proletariat wore a red armband and carried a gun—muzzle downward. It was a weird place, then, and it is hard to believe, to look at it now, that it was Munich at all.

I remember how the personnel of the Opera, like every other loyal body of Bolsheviks, was on strike on the day I visited Bruno Walter, and how a jolly bunch of actors and singers collected in the ante-room to discuss the latest political developments, and related terrible tales of Communist atrocities that were supposed to have happened to acquaintances three times removed. Most of them seemed to treat the whole thing as a huge joke and rather enjoy their unexpected holidays.

The streets in those days were dead, except for the tread of people's feet, for there was no means to ride. Today everybody rides again, and the grotesque dream of a Bolshevik Munich seems to have vanished for good. Yet barbed wire barricades and soldiers of the Reichswehr, stationed at all strategic points, remind you that for a time it was considerably more than a dream. These young mercenaries, armed to the teeth, remind you for all the world of the rearguard of a fire brigade, left behind to watch the smoldering debris. What a contrast between them and those rakish-looking soldiers of the Red Army, with their caps pushed to one side, who tried their level best to look like real live Russians of the Trotsky sort.

In spite of martial law and continued state of siege the Munich Festspiele of 1919 are nearing a successful close after almost six strenuous weeks. They are the first Munich festivals since war and revolution, and the new democratic theater administration is making a tremendous bid for popularity and—financial success. Not only the Prinzregententheater, but also the two houses of the Nationaltheater are being used, both for opera and drama. The list of works performed is as follows: Mozart—"Magic Flute," "Don Giovanni," "Figaro," "Entführung," "Cosi fan tutte"; Weber—"Freischütz," "Euryanthe"; Marschner—"Hans Heiling"; Wagner—"Parsifal," "The Ring of the Nibelung," "Tristan and Isolde," "Die Meistersinger"; Humperdinck—"Königskinder"; Richard Strauss—"Rosenkavalier," "Ariadne auf Naxos," "Elektra"; Hans Pfitzner—"Palestrina," "Armer Heinrich"; Schreker—"Die Gezeichneten"; Klose—"Isebill."

OTHER OPERATIC OFFERINGS.

These works were performed once each, with the exception of "Figaro," "Tristan" and "Meistersinger," each of which had two performances; "Parsifal," which had three, and Pfitzner's "Palestrina," which is this year's festival specialty and gets five. This monumental work, certainly one of the remarkable productions of the latest epoch of opera, received its first performance here. It is magnificently staged, with the aid of the composer himself, and receives a superlative interpretation at the hands of the genial Bruno Walter. It is generally considered Pfitzner's magnum opus. As the name indicates, it is a musical biography of the great composer. The text is by Pfitzner himself, written, like the music, in a spirit of high reverence. Much of it is in a sort of modern reincarnation of the old ecclesiastical style. The modal harmonies lend themselves admirably to the maintenance of the proper spiritual atmosphere and give an altogether individual tone to the score.

One of the most affecting scenes is the one in which the master writes his great mass, in the stillness of the night, while he hears the chorus of angels from afar. There is rich, golden atmosphere in his portrayal of a morning in Rome, with the bells of the cathedral filling the air, and there is touching sentiment in the characterization of the modest, devout master, whose humility is placed in sharp contrast with the cruel cardinal's pride.

"Operatic" is hardly the word to describe this work. It is a true "festival play," a document of sincere devotion, a personal avowal of hero worship. Perhaps it might be better considered as an oratorio. As a piece of the theater it is hardly successful, but it certainly contains some of the most beautiful music that has been written in Germany during this generation.

To judge from this sample, the performances in this series are of a very high artistic level. They are, of course, performances which lay stress upon perfect ensemble rather than individual brilliance, and their chief virtue is a perfect orchestral interpretation. Bruno Walter is ably assisted by the two associate conductors, Otto Hess and Hugo Röhrl. As in the regular performances, the Mozart operas, as well as such other works as lend themselves to intimate settings and effects, notably Strauss' "Ariadne auf Naxos," are given in the Kleines Haus—the former Residenztheater—which adjoins the Nationaltheater. On the other hand, such monumental works as the Wagner music dramas, Strauss' "Elektra" and the Pfitzner operas, are pro-

duced in the Prinzregententheater—the original "festival house"—which, by the way, is the only one to retain its monarchistic name.

MONEY, FOOD, AND MELODY.

The prices of seats may be of interest, considering the out of joint currency values of these crazy times. In the Prinzregententheater they are 16.60 and 21.60 marks—take your choice or leave it. There are no galleries and the bourgeois must pay the price. (The "proletariat," which controls the majority of the seats, gets admission at very low prices, through its own organizations.) In the Grosses Haus, the seats range from 5 marks up to 21.60 marks, and in the Kleines Haus from the same minimum to 21.60.

A feature that strikes one rather pleasantly after the lean days of the armistice period, is the well filled buffets. Once again one may buy food, real food, at fairly reasonable prices—a meat sandwich at 1.50 mark, a cup of coffee for a mark, a cake of chocolate for 5 marks. As a foreigner one feels as though one had these things for the mere asking, but I saw many a native turn up his nose and grumble about "these profiteers." At any rate, there are fewer people munching their own black bread sandwiches between the acts, to keep from getting faint, as I saw them do constantly in Berlin. In the Prinzregententheater there is a restaurant where one may have a regular peacetime meal.

Aside from the festival, Munich is quiet, musically. There has been, however, a very lively concert season after the fall of the Soviet republic—orchestral concerts under Bruno Walter as well as various guest conductors, including Wilhelm Furtwängler, Nedbal's successor in Vienna, and Fritz Busch; choral concerts, notably that of the Konzertgesellschaft für Chorgesang (a capella), under Eberhard Schwickerath; chamber music concerts, notably by the Klingler Quartet and a trio consisting of Berber, Hegat and Lampe; piano recitals by Gottfried Galston, Franz Dorfmueller, Hermann Zilcher and August Pfeifer; and song recitals by a number of artists with unfamiliar names, of whom only Paula Worm brought anything unusual, namely, songs with guitar accompaniment, the latter arranged and executed by Dr. Anton Mittermayr. Guitar and lute are regaining a good deal of their lost popularity in Germany, and a number of serious artists are devoting themselves to this cultivation, in connection with vocal music, of course.

Of all these concerts those of the Academy under Bruno Walter are regarded as occupying the artistic pinnacle. Beethoven and Mozart are intensively cultivated and Gustav Mahler received particular attention in a de luxe performance of his "Resurrection" symphony, in which the Lehrergesangverein co-operated.

YOUNG CONDUCTORS.

A peculiar feature of German music life which I noticed again in Munich is the perennial crop of up and coming conductors, who receive a respectful hearing. In America it is rare to hear an orchestral conductor under forty unless he happens to be Japanese or a protégé of Walter Damrosch. Here there is an endless stream of aspirants from whom the leaders of tomorrow are chosen. Those recently heard in Munich include Theodore Huber, a pupil of the late Felix Mottl; Siegfried Adler, Karl Von Pidoll (who produced a D minor symphony of his own), and Friedrich Gleitsman, a graduate of the Munich Academy of Music. There is a somewhat more venturesome spirit about the concert life of Munich than about that of Berlin. Conductors and solo artists do bring out new works occasionally without leaving it to societies organized for that purpose. Thus August Pfeifer produced two manuscript sonatas, one in C minor by Heinrich Hofer and one in G major by Gottfried Rüdinger, both of which earned considerable praise, and Hermann Zilcher devoted himself in one of his concerts to an almost unknown man—Paul Strüber. Zilcher, himself, recently aroused much attention with a choral work, "Liebesmesse," already given in Strassburg and Berlin. Opinion on the work, which, from all account, is an important one, is divided.

The coming winter season in Munich promises to be a brilliant one, if the generally feared coal famine does not interfere. As I reported in an earlier letter, Pfitzner is going to conduct the concerts of the Konzertverein. Now comes the announcement that Rudolf Gross, the former court kapellmeister of Altenburg, has been engaged to conduct the Popular Symphony Concerts.

With Bruno Walter conducting the usual series of concerts by the former Royal Orchestra, this makes no less than three orchestral organizations regularly established—quite sufficient, one should think, for a city of half a million or so. But then Munich was always in the vanguard as regards matters artistic, and it is struggling to maintain its position under republican rule.

ABOUT SOME OLD FRIENDS.

Old Munich's friends, whom the Communist revolution scared away, have returned to Munich, and pretty well everybody is back at his old job. Frau Professor

Amelia Jaeger, erstwhile director of Conried's Metropolitan School of Opera in New York and head of the Master School of Music in Brooklyn, is still teaching in Munich, though she has suffered greatly from undernourishment and nervous strain during the last years of the war. Carl Friedberg and his wife are again occupying Leopold Stokowski's house in the Pienzenauerstrasse, after Mrs. Friedberg's flight to the Bodensee when the siege of Munich by the Government troops prevented the pianist from rejoining his family. Professor Sandberger continues to teach the science of music at the University. His lectures on the origin and early growth of opera draw students from all over Germany, and Professor Von der Pforten supplements this course with another on the opera from Gluck to Wagner. Dr. Alfred Einstein, critic of the Münchener Post and editor of the new Zeitschrift für Musikwissenschaft, published by the Deutsche Musikgesellschaft (successor to the I. M. G.), is busily at work revising the eighth edition of Riemann's "Musik-Lexikon," which is soon to be followed by a ninth! I was not a little surprised to find him using my "Who's Who in Music" as a source book for American and English data. The book found its way into Germany over a year ago, in spite of war and blockade. How do they do it?

In Garmisch-Partenkirchen, not far from here, where Richard Strauss has his summer home, a new musical society has been founded with the patronage and for the benefit of the summer guests of this popular resort. It already boasts 300 members and has begun its concerts with a program of Bach, Schubert, Liszt and—of course—Richard Strauss.

The Berlin Reger Week, which begins on September 11, is to comprise an orchestral concert, at which the suite in antique style, the variations and fugue on a theme by Beethoven, songs with orchestra, the violin solo with orchestra, op. 103a, and the chaconne, op. 117, No. 4, are to be performed; also a chamber music evening the program of which includes the quartet, op. 109, trio, op. 77b, songs, and the piano pieces, "Aus meinem Tagebuch." This is to be followed by a church concert in the Gedächtniskirche, of which the introduction, passacaglia and fugue, op. 127, and the chorale cantata are the principal features. The orchestral concert conducted by Leo Blech, takes place in the Philharmonie, and the chamber music concert with the Klingler Quartet, at the Singakademie. The soloists of the series include Claire Dux, Adolf Busch, Elena Gerhardt, Hertha Dehmow and Julius Thornberg.

SWISS AND OTHER NEWS.

Something in the way of a real novelty is reported from Zürich: a Serbian opera. Its name is "Xenia" and that of its composer Alexander Savine—one a Serbian or Jugoslavian as the other. It purports to be a musical portrayal of the Serbian folk, being based upon actual occurrences. The heartless critics write it down as rank Italian verismo, which seems like adding insult to injury, considering that there is no love lost between these two irredentist aspirers. By the way, if all these new nations are going to begin to struggle for national musical expression, the already heavy lot of the musical scribe is going to become unbearable.

Sad news comes from Meiningen. The once famous Meiningen Hofkapelle, long considered one of the finest orchestras in Europe, is going to disband for lack of support. It is almost the only musical organization of importance that suffers such a fate as the consequence of the loss of princely patronage. In almost every case there has been a state or municipality to jump into the breach. Here, however, nothing more impressive than the town of Saalfeld was in sight, and Saalfeld, duly appealed to, has declined the honor. Requiescat in pace.

RANDOM MUSICAL NOTES ON GERMANY.

A new opera by Paul Gräner has been produced with great success in Brünn, now a city of Czechoslovakia. The work will have its second production shortly in the Dresden autumn festival.

Edgar Istel has completed a one act comic opera, "Marienzauber," based on O. Gött's "Schwarzkünstler." It is to be produced shortly together with his earlier two-act opera, "Verbotene Liebe," at the Reussisches Theater in Gera. Dr. Istel, who is now a resident of Berlin, has seen active military service during most of the war. After a very trying period as artillery observer his nerves gave way and he had to be given non-combatant duties, and finished out the war in the Italian department of the German propaganda bureau. Having an American wife, his sympathies never were extremely Teutonic, and he has some weird tales to tell of the stupidity of the German "intelligence" organization.

Leonid Kreutzer, the pianist, is much engrossed with composition. He is said to have composed an opera in the current "biographical" style—"Friedemann Bach"—and also a ballet-pantomime based on Goethe's "Gott und die Bajadere." Another composer whom Goethe has inspired to a terpsichorean outburst is Erik Meyer-Helmund, who has just finished a one-act Tanz-Liederspiel, "Die Mondnacht," set to texts of the great German classic.

Two operas whose titles have a sort of timely sound are d'Albert's "Die Revolutionshochzeit" and Paul Weissleder's "Das Freimannskind." Both are to be produced shortly in Leipzig, and when I think of the immense red banner that I saw strung across the Leipzig Opera House in May, with the legend: "Proletarier aller Länder, vereinigt euch!" I am not surprised.

BUDAPEST AND THE MUSICAL PROLETARIAT.

Your correspondent regrets not having been able this time to get to Budapest. What with passport difficulties and delays, it would have been impossible to return to Munich before the end of the festival. However, a letter from the correspondent of the Signale, Alexander Jemnitz, gives some interesting details of musical life under Bolshevistic rule.

Jemnitz tells how for the first time after four months the national flag is seen again in place of the eternal red, how enthusiastic gatherings are once more singing the national hymn—forbidden by the government of Bela Kun—in the streets. He speaks of the general relief of the population, breathing freely once more, able to express its opinion without fear of political spies, and free from

(Continued on page 50.)

VOICE PRODUCTION WITHOUT INTERFERENCE

A Few Facts Concerning the Singing Voice
By WILLIAM A. C. ZERIFFI

[This is the third article written especially for the Musical Courier by Mr. Zeriffi bearing on a topic of vital interest. The first and second appeared in the issues of September 4 and October 2 respectively.—Editor's Note.]

The combination of air waves which we term "voice" is produced by the vibration of the vocal cords, which are actuated by the breath, and these cords are the sole originators of the singing or speaking voice. There is no other vibrating mechanism connected with the vocal organ. This point should be carefully noted.

During singing, these cords are subject to innumerable changes, and they are again solely responsible for the hundreds of changes of pitch which take place. These changes of pitch are the result of muscular action, not of the cords themselves, but of the muscles which actuate the cords. To produce tone, the vocal cords are brought together across the mouth of the windpipe and held there as long as the tone continues. The moment the tone ceases, these muscles relax and open the mouth of the windpipe.

The production of tone is, therefore, dependent upon the contraction of the vocal muscles. It would be well to remember this fact in connection with the many claims that voice is entirely a product of the mind, and not the result of physical effort.

It must be remembered, however, that these vocal muscles, which control the pitch of the voice as well as enable the voice to be produced, are entirely automatic in their action. We can induce their action by thought, but only subconsciously. When we desire to sing a tone of a certain pitch, the vocal muscles adjust themselves without any conscious knowledge on our part to exactly the tension necessary to produce this pitch. It is interesting to follow out the process, and to realize that, upon the desire to imitate a tone of, say 435 vibrations per second (the "A" of international pitch), how the ear receiving the sound, transmits it to the brain, which sends out impulses to the vocal cords, which adjust themselves to the exact tension required to produce 435 vibrations per second, and also impulses to the breathing apparatus to provide the necessary motive power to set the cords into motion. The whole of this requiring but the fraction of a second's time.

The throat, however, has other functions besides the production of tone; very necessary ones are they, indeed, for it is by way of the throat that the nourishment enters which makes life possible. The most vital difference in the use of the throat for swallowing, as against the production of tone, is, that while the muscles which enable us to swallow are consciously controlled, those used in singing are subconsciously controlled. Too much stress cannot be laid upon this difference. It has been the stumbling block in the path of singers, from the earliest beginnings of the art, and continues to be so down to the present day.

It is absolutely necessary to make a distinct difference between the use of the throat for singing as against swallowing. This difference is of paramount importance, particularly when the first attempts at tone production are made. When singing the muscles which are used in the process of swallowing must remain quiescent. If they do

not, but are unconsciously brought into play, they act as a serious interference with the action of the vocal organ. The vocal muscles need no attention whatever, for, as has already been emphasized, their action is beyond our conscious control, and an attempt to control their action merely tends to hamper their freedom.

The contraction of the swallowing muscles has very definite and objectionable results upon the quality, range and power of the voice. The resultant interference prevents the necessary pitch changes from being carried out, which naturally curtails the range of the voice, and further cuts



WILLIAM A. C. ZERIFFI.

off much of the resonance, with the result that the quality deteriorates and the volume is diminished.

The advice which is so frequently given to "relax the throat" is not definite enough to be of any real benefit. An exact knowledge of which part of the throat must be relaxed is necessary before an intelligent and satisfactory attempt can be made to develop the voice.

"Voice Production Without Interference," in emphasizing the difference of action between these two groups of muscles, offers a method of developing the voice which is in agreement with all natural laws, and, therefore, must be correct.

played excellently, and Miss Spencer again demonstrated how thorough an artist she is in chamber music. It is the piano that really leads in this work, and Miss Spencer, with fine musicianship, carried the performance through with splendid regard for style and finish. Her brilliant playing in the scherzo was particularly noticeable.

The Vatican Choir Management

The MUSICAL COURIER has received the following letter from M. H. Hanson, the New York manager, in regard to an editorial which appeared recently dealing with the management of the just finished tour of the Vatican Choir:

New York, December 17, 1919.

The Editor, Musical Courier:

In your issue of December 11 you refer at great length in a leader to the unfortunate management of the tour of the Vatican Choir.

I would ask you, in justice to myself to publish the fact that, while I originally conceived the idea of bringing over the choir, promoted the St. Gregory Society of New York and found the money for bringing over these singers, I was in no wise connected with the actual management of the tour. True, I had originally accepted the vice-presidency and general management, but when the firm of J. J. McCarthy and Robert Mitchell came to the board of directors with the proposal of booking the tour on a percentage basis, guaranteeing us at least thirty dates on a percentage basis, that the company's share should not be less than \$10,000 on each engagement, and that every one signing a contract should deposit a certified check for \$2,500 with the company upon doing so, I retired from the general management and had no further actual share in the handling of the tour, simply retaining my interest in the financial outcome.

Thanking you for publishing this, as some of your readers will be interested in the matter, I am,

Yours very truly,

(Signed) M. H. HANSON.

Novaes Plays for Settlement School

Guimar Novaes gave a private concert for the students of the Union Neighborhood Music School in New York City on Wednesday, December 3, and needless to say the pianist was very enthusiastically received. The institution was started six years ago and is one of the settlement music schools. It has an enrollment of 170 and a faculty of twenty-three. The advisory board consists of Harold Bauer, Pablo Casals and Louis Svecenski, and among the board of directors are F. S. Hastings, Mrs. H. D. Dakin, J. S. Auerbach, Mrs. Otto Kahn, Mrs. Edward J. De Copet and Mrs. Roy Rainey.

D'Alvarez Engaged for Chicago Opera

Marguerite D'Alvarez, the Peruvian contralto, has been engaged by the Chicago Opera Association for several special performances in Chicago in January. She will appear in "Herodiade," "Aida," "Hamlet," and probably in "Samson et Dalila."

Significant Are These
Facts about
SAMUEL
GARDNER

Philadelphia Record, October 25, 1919

VIOLINIST WHO WAS MUSIC-
ALLY EDUCATED HERE MAKES
ORCHESTRA HIT

The second concert of the Philadelphia Orchestra series at the Academy of Music yesterday afternoon was received with well-deserved enthusiasm. A fine program was offered, and an ovation was given the talented young violinist-composer, Samuel Gardner, who appeared in the dual role of soloist and conductor, playing Mendelssohn's E minor Concerto in brilliant, sweeping style and conducting his own tone poem, "New Russia," in an interesting manner.

Significant facts in connection with Gardner are that all the exceptionally fine training he exhibits was obtained in this country and that the circumstance that his reputation has been established here instead of in Europe does not appear to militate against his artistic success. It may be that this phenomenon indicates the approach of an era of musical independence, of which Gardner may be the pioneer. At any rate, he made a decided impression in the Mendelssohn work, the very difficult last movement of which he played at a terrific tempo and with a delicacy and grace that made the heavier tone of the orchestral accompaniment seem laborious and overshadowing. His staccato passages were zephyr-like in their lightness and speed, while the imperative rhythmic impetus was equally fascinating. His tone, despite the humid atmosphere, was clear and brilliant, although not of an especially appealing quality. In the original work he displayed decided talent. The subject of "New Russia" is much too comprehensive to be contained in one brief tone poem, even if it were possible to embody the stress of that country in the musical idiom. Gardner, however, orchestrates in a remarkably coherent, colorful style, and, while he has not introduced anything new or dealt with the instruments in any unusual way, he has succeeded in writing a work that is distinctly melodious and interesting, and he shows undoubted talent and ambition for so young a man.

A great deal of amusement was afforded the audience by Gardner's efforts to induce the men in the orchestra to accept part of the applause which followed his conducting of the "New Russia" work. After importuning Thaddeus Rich until he finally had to yield, the entire orchestra rose to share in the ovation, amidst much laughter and applause.

Exclusive Management:

LOUDON CHARLTON, Carnegie Hall
New York

Burnham Opens Piano School in Boston

After two years of war activities, Thuel Burnham started the 1919-20 season auspiciously by opening a school for piano playing in Boston, Mass., in conjunction with Mary G. Reed, a teacher well known in that enterprising city. Private and class lessons are given at the Burnham-Reed school, and from present indications it looks as though the school will prove a potent musical factor in that vicinity. Mr. Burnham is an American, and as a child was considered a prodigy, having made many concert tours in this country while still very young. Later the pianist also toured Europe with success, and while abroad studied for three years with Leschetizky in Vienna. The critics of both Europe and America have paid many glowing tributes to Mr. Burnham, the London *Times* saying: "He possesses dramatic instinct, breadth of style, and a beautiful touch, as well as artistic repose." According to the *Gil Blas*, Paris voted him "a master of the piano." Following a Boston recital, the *Morning Post* of that city stated that he plays with conviction and enthusiasm which are contagious. New York, Chicago and many other cities also have paid him homage, the *Chicago Evening American* on one occasion making the remark that Mr. Burnham played the Mozart "Pastorale" exquisitely and the Beethoven sonata with a variety of tone, touch and atmosphere which made the well known work a thing of new beauty.

S. A. S. Again Produces "The Mikado"

It was a very enthusiastic audience which attended the opening night of the second revival this season of "The Mikado" at the Park Theater on Monday evening, December 22. The capable cast was the same as earlier in the season, with the exception of Irene Williams, who enacted the role of Yum Yum, and very creditably, too. Special mention should be made of Frank Moulin, who was exceedingly funny as Ko-Ko, his many jokes meeting with a warm response on the part of the audience. John Mc-Ghie again conducted the performance.

Eleanor Spencer in Chamber Music

An audience of music lovers had an opportunity on the evening of December 15 to listen to an intimate concert of chamber music at the Café des Artistes in New York. The Sinsheimer Quartet played Beethoven's C minor quartet, op. 18, two lighter numbers—"An Irish Melody" (Bridge) and "Intermezzo Russe" (Afanasieff)—and ended with the Schumann quintet, with Eleanor Spencer at the piano. The final number was the feature of the evening. The strings, with Bernard Sinsheimer leading,

TITO SCHIPA PLEASES CHICAGOANS AS ALMAVIVA IN "THE BARBER OF SEVILLE"

Galli-Curci Again Wins Ovation—Myrna Sharlow Sings Adalgisa in "Norma" on Short Notice

"THE BARBER OF SEVILLE," DECEMBER 13 (MATINEE.)

Rossini's old yet tuneful score, "The Barber of Seville," with a splendid cast packed the Auditorium. Gino Marinuzzi conducted brilliantly, and by his happy treatment of the music he made the score bubble with gaiety. The orchestra under his leadership did admirable things not only in the prelude but also in giving excellent support to the singers.

Amelita Galli-Curci reappeared as the vivacious Rosina, a role in which she has won many triumphs and in which she does many admirable things from the vocal as well as the comical point of view. In splendid fettle she charmed her innumerable admirers. In the lesson scene Mme. Galli-Curci changed her selection. The "Shadow Song" inscribed on the program was not presented and in its place the diva introduced the "Carnival of Venice" with variations, which as a matter of course she sang beautifully. As an encore she gave a Spanish song of little value and, like a regular "Follies" girl, threw flowers to the gentlemen in the bald headed row, but this trick—so foreign to the great singer—surprised her admirers, many of whom were shocked beyond expression. Though an idol of the public, Mme. Galli-Curci was badly advised in this and the suggestion is here humbly given that further efforts of this kind would show poor judgment as to the intelligence of an American audience. Those present on this occasion took the trick good naturedly, but another audience might resent it.

Tito Schipa was the Almaviva and a better one probably has never graced the Auditorium stage. Beautifully costumed and elegant in manner, he made an amusing Count. His singing of the "Serenade" to his own accompaniment on the guitar was one of the vocal treats of the afternoon. Again in the drunken scene he rose to great heights as an actor and throughout the course of the afternoon by the beauty of his song and his intelligent acting he endeared himself to the hearts of the audience which manifested its pleasure, showering upon him vociferous plaudits whenever the occasion permitted. Schipa's success was most emphatic and well deserved. In the title role, Carlo Galeffi revealed himself at his best. Endowed with a voice of great volume and of wide compass he delivered admirably the famous aria "Largo al Factotum" in which he scored heavily. He dressed his Figaro beautifully and made it an object of admiration. A singer with brains, he uses them to best advantage to bring out artistically the acuteness, resourcefulness and pleasant devilry of the genial barber of Seville. He was funny, but never vulgar and his presentation of the role stamps him a great artist, well deserving of popularity.

Vittorio Trevisan found again in the role of Bartolo one of the best vehicles to demonstrate his claim to stardom. This sterling artist, modest and unobtrusive, has to his credit many remarkable performances but it is doubtful if any reach the high sphere of perfection noticed on this occasion. His Bartolo is a masterpiece, a great study of human nature and by his antics he caught the spirit of the audience, which laughed heartily whenever Trevisan was on the stage. He was one of the bright lights in the splendid performance. Edouard Cottreuil, the new basso, was good vocally as Basilio, but not so funny as his predecessors in the part. Marie Claessens as Berta was excellent. The little aria of the last act was well sung and she was altogether most satisfactory. As a character singer she has few equals.

"LA BOHEME," DECEMBER 13 (EVENING.)

Bonci, Evelyn Herbert and Giacomo Rimini were greeted by a packed house at the fourth popular evening of the season in a repetition of "La Boheme."

"RIGOLETTO," DECEMBER 15.

With Galli-Curci in fine fettle, Titto Schipa an ideal Duke and Carlo Galeffi one of the best Rigolettos, the second performance of "Rigoletto" on Monday evening brought out a packed house. Repetitions of the "Caro Nome" (exquisitely done by the much beloved soprano), "La Donna e Mobile" (in which Schipa sang admirably) and the quartet were loudly demanded and granted. With Vittorio Arimondi again singing Sparafucile and Marinuzzi at the desk, it was a fine all-around performance and a thoroughly enjoyable evening.

"NORMA," DECEMBER 16.

"Norma" has had many performances in Chicago in the past. As long ago as 1853 it was presented by a company headed by Rosa Devries, grandmother of this writer, who sang the title role with her own company, in which she was a partner with Arditi, the renowned conductor. Yearly during the 60's, 70's and 80's Bellini's tuneful score was one of the big drawing cards of all the opera companies that visited Chicago. The last performance, previous to the one under discussion, was given on May 2, 1890, at the Auditorium Theater by the Conried troupe, with Lilli Lehmann in the title role. Since that date the work has not been heard. Therefore the revival was a new production for the majority of the hearers and as presented by the Chicago Opera Association, well deserves more than one hearing.

It is doubtful if any living dramatic soprano could sing with as much intensity of power as did Rosa Raisa the heavy role of Norma. There was no falter and she sang with added vigor the "Guerra, guerra" in the last act. Rosa Raisa has been heard in Chicago many seasons in many roles but in none has she reached so high a sphere of vocal prowess as in "Norma." The famous aria "Casta Diva," showed her in all her glory, a queen of the operatic stage. The aria, the best known number of the old score, has been the tombstone of many a dramatic soprano of the past. It requires an artist with a voice of wide compass, as while many phrases are written for a contralto, many others could be sung by a coloratura soprano. Miss Raisa rose to the occasion. High or low, she sang without trace of effort. Her trills would have been a credit to any coloratura singer. The dramatic intensity with which she sang the aria explains the reason for giving this opera seventeen times last summer in Mexico City and for producing it many times to packed houses in Buenos Aires. The vast audience which witnessed this memorable performance was exuberant in its approval and shouts of "bravo" were heard coming from every side of the house. It was a spontaneous success, deserved in every respect and puts the great Raisa in a place all her own among the bright stars of the operatic world. It would be easy to dwell ad libitum on this singer's unforgettable presentation of Norma, as not only were the numbers above mentioned admirably sung but also her other soli and ensemble numbers. She was, of course, the dominant factor throughout the evening and was recalled innumerable times after each act.

Myrna Sharlow was given on short notice the role of Adalgisa, a contralto or mezzo-soprano part, by the way, and achieved in it splendid results. Miss Sharlow has progressed greatly since coming to the company a few seasons ago and it is a pleasure to proclaim her one of the potent members in the roster of the Chicago Opera Association today. She sang gloriously and reached to stardom in the duet with Miss Raisa in the second act. This gifted American soprano is not averse to criticism. She profits by it, as now her pleasing physiognomy adds much to her attractiveness and combines in making her an

all around first class artist. As Adalgisa she did the best work heard from her this season.

Pollione was entrusted to Alessandro Dolci who sang it well but acted the role with little distinction. A special word of praise is due to Virgilio Lazzari who was capital as Oroveso. The young Italian basso was a power of strength in a role well fitted to disclose his generous organ to great advantage.

Marinuzzi, who conducts old and modern operas without a score, directed this one admirably. Not only was the overture beautifully given but throughout the opera he and his men gave of their best to the pleasure of the audience and the great comfort of the singers. Marinuzzi is conducting nearly nightly and, with the exception of one performance, under his efficient direction the performances have all been homogeneously good, but the same unfortunately cannot be said when the other Italian conductor is at the helm.

Praise is also due Jules Speck, the new stage director, for the beautiful grouping of the chorus and stage effect in general. Mr. Speck is undoubtedly the best stage manager imported by the Chicago Opera Company since its inception.

"LA SONNAMBULA," DECEMBER 17.

"La Sonnambula" was revived to introduce Amelita Galli-Curci as Amina and Tito Schipa as Elvino. Though produced for the first time only a few months before "Norma" on March 6, 1831, at La Scala in Milan (where "Norma" was first performed on December 31 of the same year), Bellini's "Sonnambula" has aged much quicker than its younger sister. The opera has little to recommend it to the present generation. The plot is puerile and Amina found many sisters and brothers in the audience listening with somnolence to the tedious music played abominably under the direction of De Angelis. "La Sonnambula" at its best is uninteresting, but when taken as slowly as it was on this occasion the tediousness becomes irritating. Signor De Angelis is no doubt an excellent musician—a routine man who may have won success elsewhere, but whose work at the conductor's desk since coming to Chicago this season has only been mediocre. On this occasion it was even below his standard.

Galli-Curci in glorious voice won another triumph at the hands of her innumerable admirers and with her superb delivery of the "Ah non giunge," the opera came to a happy conclusion. Tito Schipa was a handsome and amusing Elvino and his singing was on a par of excellence with his delineation of the role. He and Mme. Galli-Curci stopped the performance several times and had to break once more the no encore regulation. The balance of the cast was adequate. Especially noticeable were the Count of Lazzari and the Lisa of Miss Sharlow, who on short notice replaced Edna Darch, indisposed.

RENE DEVRIES.

Katharine Goodson Sails January 4

The many friends and admirers of Katharine Goodson will be sorry to learn that she was obliged to break off the last week of her tour in the English provinces to be rushed into a London nursing home at almost an hour's notice. A slight operation had to be performed, which, fortunately, did not prove serious, and already—on December 10—she was making such rapid progress that she expected to be back in her own home in a few days. Her passage on the Adriatic, December 16, has, however, had to be transferred to the Lapland, leaving Southampton January 4, and the commencement of her American tour will be delayed for about two weeks. She is naturally very disappointed at the delay, but writes, in her optimistic way: "All's well that ends well, and I might have been so much worse that I have very much to be thankful for."

She now expects to arrive in New York on January 14, and her first Aeolian Hall recital, arranged for January 8, has been postponed to a later date which will be announced shortly.

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THE STORY OF A SINGER

(continued)

The singer whose story was begun and told in part in last week's Musical Courier, has been heard privately by some well known New York Musicians. What they had to say of her singing will be published a little later. It's worth reading. The picture of the singer that will accompany the article is worth seeing. By the way, her first name is Cecilia, her last name is Lloyd.

New York, Jan. 1, 1920.

W. C. D.

REVIEW SCOOP GLEANED ON THE EVE OF THE M. T. N. A. CONVENTION IN PHILADELPHIA

Philadelphia, Pa., December 28, 1919.—There was much surprise and gratification evinced by early visitors of members to the forty-first annual meeting of the Music Teachers' National Association to be held in Philadelphia beginning Monday morning, December 29. The surprise expressed was the result of the manner in which delegates from the Philadelphia Reception Committee, anticipating early arrivals of members to the convention, assembled in the lobby of the Adelphia Hotel on Sunday evening, the 28th, wearing official badges and with banners of the organization on display, greeted the advance guard to the convention. Many introductions followed and altogether there was an atmosphere of splendid congeniality to this pre-official opening. Among the local committee, it was freely stated that this would be the largest convention ever assembled by the association. Members of the committee in attendance were Mrs. Francis E. Clarke, Johan Grolle, Henry S. Fry, Agnes Cluni Quinlan, Mr. and Mrs. James Francis Cooke, Mrs. Frederick W. Abbott, Mrs. Garigue, Theodore Presser and John Y. Bletz. The early arrivals to the convention were: D. H. Lewis,

of Tufts College, Boston; William A. Fisher, Boston; Prof. Bellerman, Chicora College, S. C.; Prof. Frank L. Eyre, Limestone College, S. C.; Waldo S. Pratt, President Harvard Theological Seminary; Henry P. Eames, Chicago; Charles S. Farnsworth, Teachers' College, Columbia University, N. Y.; Walter Henry Hall, Professor of Music, Columbia University, New York; Leslie Martell, Boston; M. Andrews, Schirmer's, New York City; J. A. Robinson, Schirmer's, New York City.

A very comprehensive pamphlet has been issued by the Philadelphia Chamber of Commerce entitled, "Commercial Value of Music to Philadelphia;" this pamphlet is in the form of a résumé of musical activities in the Quaker City from an educational, esthetic and financial standpoint.

The program is splendidly arranged—not only as applied to the grouping of the meetings, lectures and musicals, but also in the matter of entertainment for the visiting delegates in the form of jaunts to various places of historical, scenic and general interest.

G. M. W.

Second Verdi Club Meeting

The second meeting of the Verdi Club, Florence Foster Jenkins, founder and president, took place at the Waldorf-Astoria Hotel December 12 before an audience which, notwithstanding the inclement weather, quite filled the auditorium. Xavier Dimarias, pianist, opened the program, playing three of the lesser known preludes of Chopin. Later he gave etudes by the same composer, closing with the Liszt "Rigoletto" fantasia, and playing with fervent spirit and appreciation. Alice Mertens followed, displaying dramatic instinct, a deep contralto voice, entirely capable of encompassing the wide range required



FLORENCE FOSTER JENKINS,
Founder and president of the Verdi Club.

to sing the "O Don Fatale" aria, her low G and high F being true and full. Graham McNamee sang "Eri tu," Verdi. His second appearance was in songs by the Americans, Turner-Maley, Denmore, McGill and Russell, followed by an encore, all sung with fine voice and taste. C. Komarovsky, a member of the New Symphony Orchestra, played various cello solos with beauty of tone; he, too, gave much pleasure to all. Olga Bibor played his accompaniments, Mr. Mauro-Cottone acting in the same capacity for Miss Mertens and Mr. McNamee.

A special feature of the affair was the presentation to Mrs. Jenkins by Imogene King of a beautiful hand-made vanity bag, matching the handsome hat and gown of Mrs. Jenkins, with a eulogistic poem. St. Clair Bayfield, of the Walter Hampden company, a member of the Verdi

Club, made a speech, referring to the "Shakespeare Afternoon," when two plays were given. They were "The Melting Pot," with Mrs. Ralph as a star, she having created the role in the London production, and scenes from "Twelfth Night." Others who talked were Mrs. Julian Edwards, Charles Woodruff Rogers, and Herman Gulike Wotherspoon. A recitation in Italian, "Nero's Last Hour," by little Norma Gallo, showed great dramatic talent. There was a reading of the club history by Edith R. Pearsons, Lolita Armand danced a Spanish dance, Professor Machiara and Alma Gray later dancing a waltz; Alfred E. Henderson gave a ten minute talk on "Current Drama," and a performance of the one act play "Relics," by Robert Thomas Hardy, concluded the program. In this were associated Bertha Battersby, Willard G. Cheek, George Salen and Arthur F. Miles. Interesting, if not musical items, was a speech by the president congratulating Mr. Cottone on his birthday, accompanied by a gift, and the presentation to the club of Eugene Sieffert, who carried a Verdi Club program with him on some fifty battlefields of France, the same being a veritable mascot.

The next meeting occurs January 14, at 11:30 a. m. Acting officers of the Verdi Club are: Florence Foster Jenkins, founder and president; vice-presidents, Mrs. Julian Edwards, Mme. Melchiorre Mauro-Cottone, Mrs. Gilbert Wilson, Mimi Aguglia, Mrs. Charles J. Musante, Olga Carrara Pescia; advisory board, Mai Kalna, Mr. and Mrs. George Arliss, Chevalier Edouardo Marzo, Carlo Edwards, George Plateau, C. E. Le Massena, Alberto Bimboni, Chevalier Astolfo Pescia, William L. Sayers, George Barrett, Agostino de Biasi and Charles D. Isaacson; secretary, Mrs. Leslie Hall, and treasurer, Mrs. Charles J. Musante.

Explosion of Manhattan Opera

The Manhattan Opera Company which, under the management of Mark Byron, Jr., began a career at Easton, Pa., on December 15, ended it abruptly ten days later at Baltimore, on Christmas Eve.

The company was in Baltimore on December 22 and the performance was just about to begin when the chorus and orchestra demanded its salaries in full, and the tour stopped right there, so to say. The principals were perfectly willing to go ahead in the hopes that two holiday audiences on Christmas Day would enable the organization to get on its feet again, though, so it is said, they had not received a cent of salary in the ten days of the com-

pany's existence. Their hotel bills, however, had been paid.

One report stated that the company would give a special performance Christmas night for its own benefit. The trouble is understood to be due to the fact that promised support from a New York angel was not forthcoming. Mr. Byron, it will be remembered, was the manager for the Createura Opera Company last season. His principal conductor was Adolf Schmidt, and the only singer of prominence with the company was Riccardo Martin.

McCormack Sings Burleigh's New Song

On Sunday night, December 28, John McCormack gave his services for the benefit of the Big Brothers movement. During his second group he gave the first public audition of a new song by Cecil Burleigh, called "Break, Break, Break," with words by Tennyson. This splendid song, brilliantly rendered by the great tenor, met with a colossal reception, and back of the stage the modest composer received the most enthusiastic congratulations of those assembled there.



"To the Plane of the Interpretative and Beautiful"

His playing is of high order. He commands abundant technic—every pianist nowadays does or else is out of the running before he starts. And he adds to this technical facility and skill which enable him to do all with ease and finish, a keen sense for the melodic line, a singing tone, a sane emotionality, and a feel for the musical phrase which when present raise mere piano playing to the plane of the interpretative and beautiful.

He presented the Debussy Preludes with the colorfulness and the delicate nuance they require, and the Liszt Sonata he gave with a technical certainty and with an authority and a dramatic intensity and impulsiveness that made it interesting and meaningful. And to accomplish this with this Sonata is to do much.

—W. L. Hubbard in Chicago Tribune,
November 30, 1919.

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Philadelphia, Pa.

MME. BORGHILD LANGAARD'S CAREER A FASCINATING ONE

A Protégée of Grieg, Noted Soprano Has Enjoyed a Musical Training Any One Might Well Envy—Has Repertory of 600 Songs—Opera Successes Almost Uncountable

Borghild Langaard, the young Norwegian soprano, now with the Chicago Opera Association, with which organization she made her debut in the "Masked Ball" as



BORGHILD LANGAARD,
Norwegian soprano.

Amelia to the Richard of Alessandro Bonci and to the Renato of Carlo Galeffi, was seen by a representative of the MUSICAL COURIER in her apartment in the Congress Hotel, with the view of securing a short interview from the distinguished singer for the readers of the MUSICAL COURIER.

Mme. Langaard was asked to give a short biography of her artistic life, and replied as follows:

"A protégée of Dr. Edward Grieg, at whose concert I made my debut, singing his songs to his own accompani-

ments, I am the only Norwegian singer who had this honor, with the exception of his wife, with whom I also studied a short time. I started to study singing at the age of fourteen, being already a proficient pianist and having had my first lesson in piano when only five years old, so it was first decided that I would be a pianist. As a little girl I played my sister's accompaniments, wishing I had a voice like hers. And can you fancy my sister now has only an ordinary voice and never did anything with it? Dr. Grieg, who wanted me to be a concert singer, sent me to London to study with Von Zurmühlen, whom he considered the best lieder singer in Europe at that time. In a few months, however, my voice developed so much that I was chosen by the Covent Garden opera syndicate to create the role of Brunhilde in the first performance of the 'Nibelungenring' in English. In order to give me stage experience before creating such a great role, I was engaged to sing Santuzza in 'Cavalleria Rusticana,' and in this role I made my debut, together with John McCormack, who, as Turiddu, also made his debut on the same evening.

"I was only twenty years old when I sang Brunhilde under the baton of Dr. Hans Richter, who was so pleased with my work that a few weeks after the season was over he sent me a picture of himself on which he wrote: 'Dear Baby Brunhilde (the youngest Brunhilde on any stage), I am standing here on the steps of the Festspielhaus and wait for you. This is what you were born for and here is where you belong.'"

"Where have you sung, Mme. Langaard, before coming to Chicago?"

"I have sung in six different languages—English, French, Italian, Hungarian, Norwegian and German—such roles as Aida, Tosca, Madame Butterfly, Carmen, Marguerite, Santuzza, Loreley, Gioconda, Amelia, the three Brunhildes, Elsa, Elizabeth, Venus and Santa, appearing in these roles in Covent Garden, London; at the Imperial Opera, Vienna; Royal Opera in Budapest, La Scala in Milan, all over Scandinavia in operas and concerts, at the Wagner Festival in Holland, etc. I have sung with many of the best Italian artists—Tetrazzini, Martinelli, De Luca, Sammarco, and my Wotan in the Wagnerian roles was the splendid American baritone, Clarence Whitehill. I have sung before to English and Scandinavian royalties many times and have been to the Royal Palace often to sing for the King and Queen at their parties. I still keep the glove that King Aakon has kissed."

"Do you intend to appear in concert or recitals after your operatic season?"

"I hope so. I am very fond of concert work, having a repertory of 600 songs from the best American, English, French, Italian and German song literature. The older as well as the younger Norwegian composers have dedicated their songs to me. My name in private life is Mrs. B. Lindvig, as I am married to the Norwegian shipowner, son of the former President of Parliament and Minister of Commerce."

After meeting Mr. Lindvig, who is the possessor of the above documents, the writer took his leave from a most charming and congenial couple.

"BEWARE OF CHARLATANS!"

Marcia Sumelska's Advice to Singing Aspirants

Marcia Sumelska, who has studied at the Crouse College of Fine Arts, Syracuse University, as well as with eminent vocal teachers in New York City for years, has a message for singing aspirants and is trying to reach the eye of just such people through the columns of the MUSICAL COURIER.

"There are innumerable vocal teachers in this country," said Mme. Sumelska, "teachers who attempt to instruct singers but who, unfortunately, do not produce them. The question arises, why? Because, no person has the right to dogmatize about voice, unsupported by scientific explanation according to natural law. There are few destructive agencies abroad today of potency so deadly as the ignorant vocal teacher—the charlatan. But, of course, until voice is standardized it is impossible to inaugurate a campaign against these enemies of mankind. It is high time that something be done to place vocal art upon an equal basis with that of any other art."

"Few people realize the terrible tragedies that ensue from incorrect vocal instruction. I wish to cite here an



Photo Otto Sarony Co.

MARCIA SUMELSKA,

Vocal teacher, now established in New York.

instance of a young lady who came to me, after studying with many teachers and spending all her money and time. When a young girl of sixteen, she had a remarkable soprano voice. She was advised to study because she had in her the potentiality of a great singer. Living in a small town up-State, she was advised to go to New York City. Her folks were poor and did not have the means to pay for her musical education, so she took a position in New York and studied evenings. She worked hard day and night and continued with her teacher for several years because she was promised that she would some day be great. Meanwhile, she found that her voice did not seem to be improving, but she was helpless. She did not know where to go next, until the teacher himself, realizing that he could do nothing for her, gave her up. Do not lose sight of the fact that she gave five years of her life to this charlatan. She then came in contact with musicians who knew better, and after hearing her, explained that she had not been properly instructed. She went in pursuit of another teacher and tried one after another until her youth was gone. Her voice had lost all the quality it originally had, and what was worse, she had to go to a doctor for throat treatment. Her throat had been ruined by improper instruction.

"Possessing the fire of genius, which is given to very few, she never stopped in pursuit of the proper method. She is still seeking, poor girl, although she has no more voice. Meanwhile, her parents have joined the 'choir invisible' and she has been left alone in the world with nothing but a blasted hope. And she, mind you, is one of the less fortunate ones, for others in her position, who come from the West, South and other parts of the country in pursuit of a career and who wander from teacher to teacher and spend all their money, are too proud to return to their old home town a failure, but remain in New York and do the next best thing—join the chorus of a musical comedy or cabaret, and go from bad to worse."

(Continued on page 15.)

Official University Recognition for The Progressive Series of Piano Lessons

The Art Publication Society of St. Louis, publishers of the Progressive Series of Piano Lessons, Leopold Godowsky, Editor-in-Chief, has received the following letter from the College of Science, Literature and Arts of the University of Minnesota, Minneapolis:

The University of Minnesota
College of Science, Literature and the Arts
Minneapolis

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August 10, 1917.

Art Publication Society,
St. Louis, Mo.

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(Signed) CARLYLE SCOTT,
Professor of Music.

(Signed) DONALD U. FERGUSON,
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METROPOLITAN OPERA

Paul Althouse Scores Success at Season's Debut

(Continued from page 5.)

phrases in the string section. Wolff might answer that such music is not appropriate for "The Blue Bird" and artistic justice may compel agreement with him. But then the thought comes that "The Blue Bird" should have been an oratorio, or a pageant with incidental music, rather than an opera. Debussy might have done something worth while with "The Blue Bird," but that is a mere assumption, for "Pelleas and Melisande" has a tremendously gripping love story underlaid with tragedy, and its composer rests his laurels on that single work so far as his operatic reputation is concerned.

Wolff is under the influence of Debussy, but he does not use that master's materials with much cunning or variety. The Wolff score is diluted Debussy. It fails to stir deeply or fascinate irresistibly, as does most of the music of the febrile composer of "Pelleas" and "L'Après Midi." Here and there is a bit of smooth lyrical writing in "The Blue Bird" which pleases the ear fleetingly, but on the whole the score is innocuous, uninteresting, boring. That is the truth. Why not tell it?

The Metropolitan Opera gave "The Blue Bird" a sumptuous setting and did everything else possible to help the work to success, even to letting the applause during the evening failed to reach a high measure of enthusiasm, and the entr'acte discussions in the lobby did not develop any words of heated praise on the part of the lay and professional connoisseurs there assembled. The scenery of "The Blue Bird" is fantastic enough to maintain the spirit of the original tale and beautiful enough to please and surprise even the Metropolitan patrons, accustomed as they are to the lavishness and taste always in evidence at the stage spectacles in that house.

The performance itself went smoothly and well. No single singer had a chance to shine very conspicuously, but there were many short vocal episodes that afforded cases of pleasure in the general desert of musical aridness. As Tytyl and Mytyl, respectively, Raymonde Delaunois and Mary Ellis did good service, even though the former played her role more in the Teutonic key of Hänsel (in "Hänsel and Gretel") than in the mystic mode of Maeterlinck. Mary Ellis made a pretty and very sweet voiced Mytyl. Florence Easton had a few phrases that gave her a chance to sound her mellifluous tones and perfect legato. Leon Rothier was in happy vein as Gaffer Tyl and as Father Time, roles which he characterized sharply. Edna Kellogg gave intelligent treatment to a tiny part. Frances Ingram, Jeanne Gordon, Flora Perini, Cecil Arden, Margaret Romaine, Gladys Axman and Marie Tiffany did other noteworthy impersonations.

The cast as a whole is given herewith for the purpose of historical record:

Tytyl	Raymonde Delaunois
Mytyl	Mary Ellis
Mummy Tyl	Florence Easton
Daddy Tyl	Paolo Ananian
Granny Tyl	Louise Berat
Father Time	Leon Rothier
The Maternal Love	Florence Easton
The Joy of Understanding	Gladys Axman
Light	Flora Perini
Father Time	Leon Rothier
Bread	Mario Laurenti
The Little Girl	Edna Kellogg
The Little Lovers	Minnie Egner
The Joy of Being Just	Helena Marsh
The Joy of Seeing What Is Beautiful	Margaret Farnam
The Fairy	Cecil Arden
The Night	Jeanne Gordon
The Cat	Frances Ingram
The Dog	Margaret Romaine
Neighbor Berlingot	Robert Cousinou
Happiness	Jeanne Gordon
A Child	Mary Mellish
Milk	Adelina Vosari
Water	Marie Tiffany
Sugar	Adelina Vosari
Fire	Octave Dua
Children—Misses Belleri, Borniggia, Florence, Kennedy, Manetti, Stabe, White.	
Conductor, Albert Wolff.	

"MAROUF," SATURDAY, DECEMBER 20 (MATINEE).

The fantastical "Marouf," by Henri Rabaud, who last season conducted the Boston Symphony Orchestra, was the Metropolitan offering on Saturday afternoon, December 20. The picturesque Oriental effects of this modern French work, both in the music and stage setting, are of the true Arabian Nights variety, and while the melodies are not of the stirring kind, they create an atmosphere which is far from uninteresting; in fact, they are quite the opposite.

In this presentation, the first this year, the cast remained practically the same as during the previous two seasons. The versatile Giuseppe De Luca made a highly satisfactory Marouf, singing the not very brilliant passages with considerable vocal beauty, and portraying the matrimonial trials and bliss of the Cairo cobbler with gusto. Frances Alda was, as usual, a charming Princess. Attired in gorgeous apparel, she was delightful to look upon, and her lovely voice was equally delightful to hear. At the end of Act 3 she was most enthusiastically applauded for her splendid singing and acting in the final aria. Kathleen Howard, the shrewish Fatimah, who makes her spouse's life miserable, depicted the role competently and added much to the zest of the performance. Rothier was imposing as the Sultan, and De Segurrola made an excellent Vizier. Others who appeared in smaller roles were Chalmers, Ananian, Bada, Dua, Malatesta, Palmieri and Audisio.

Rosina Galli provided an Oriental ballet of much splen-

dor and did a delectable bit of dancing herself with her partner, Giuseppe Bonfiglio. Albert Wolff conducted with animation throughout.

"FAUST," SATURDAY, DECEMBER 20 (EVENING).

On Saturday evening, December 20, "Faust" was presented at the Metropolitan with Farrar as Marguerite, Martinelli as Faust, Mardones as Mephistopheles, Cousinou as Valentin, D'Angelo as Wagner, Delaunois as Siebel, Berat as Marthe and Bamboschek conducting.

Martinelli is always fine as Faust and was in splendid voice on this occasion. As the devil Mardones was excellent and Cousinou portrayed the role of Valentin in notable fashion. Farrar, as Marguerite, exhibited very clever acting and good singing.

SUNDAY EVENING CONCERT, DECEMBER 21.

The exceptional aggregation of stars at the fifth Sunday evening concert resulted in the Metropolitan being completely packed with an enthusiastic throng of music lovers. Fritz Kreisler was given an ovation before and after his playing of the Mendelssohn violin concerto in E minor. A masterly performance, it stirred his audience profoundly, and after continued applause the violinist was persuaded to add an encore, Maud Powell's arrangement of "Nobody Knows the Trouble I've Seen," which brought smiles to those who remembered Kreisler's recent tour. He later closed the program with a group of numbers including his own transcription of "Hymn to the Sun," from "Le Coq d'Or," Rimsky-Korsakoff; a Brahms waltz transcribed by David Hochstein; the Gypsy serenade, by Valdez, and his own "La Gitana," to which, following tremendous applause, four encores were added.

Mabel Garrison, the Metropolitan soprano who has been winning so many laurels this season, sang with much charm and beauty of tone the Mad Scene from "Hamlet," Thomas, and a group of French songs by Fourdrain, Georges and Sibella. She was repeatedly recalled, and "The Last Rose of Summer," given in response, made a second encore necessary. Mme. Garrison holds a place as a favorite in the hearts of her many admirers.

Renato Zanelli, baritone and one of the Metropolitan's recent additions, disclosed a voice of excellent timbre and power in his rendition of the "Promesse de mon avenir" aria from "Le Roi de Lahore," Massenet; the Prologue to "Pagliacci" and two extra numbers. He made a distinctly satisfactory impression.

Richard Hageman conducted the orchestra in his usual sterling manner. Besides the splendid accompaniments given for the concerto and singers, the "Mignon" overture, Thomas, and Liszt's "Les Preludes" and an encore were played in a highly creditable manner. Carl Lamson was at the piano for several of Mr. Kreisler's numbers and William Tyroler served in that capacity for Mme. Garrison.

"CARMEN," MONDAY, DECEMBER 22.

Geraldine Farrar was presented in the title role of "Carmen," on Monday evening, December 22, when she was heard again in the role that has helped to make her

(Continued on page 16.)



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IN THE UNITED STATES, FEBRUARY-MARCH, 1920

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THE NEW ERA

"I hear America singing"—Walt Whitman

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The present limited system of individual instruction is adaptable only for specialization. It meets only the demands of the few who can afford to take lessons of a private teacher. CLASS INSTRUCTION is the solution of a problem that confronts thousands, the lack of time and funds to take private instruction. Private teachers have not interested themselves in class work because of the entire lack of a concise, practical system for the presentation of the subject, and up to the present time the Public Schools have offered no effective course in Voice Culture because individual attention is impractical.

It is to meet this obvious need that FREDERICK H. HAYWOOD, the eminent New York teacher of Voice Culture, has prepared an instruction book:

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**Chas. H. Miller, Supervisor of Public School Music,
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It is the only course in voice training suitable for use in class that has ever been published * * * Your class of men were much further along than they would have been taking private lessons, and the class of young ladies would compare favorably with students of voice in conservatories of music where they had studied twice as long. There is something about the lessons that inspire the students to their best efforts. The directions are so plain and the results so apparent that students can practice intelligently.

Orville Harrold, Tenor, Metropolitan Opera, New York

I hope that these lessons will fall into the hands of those who are in search of the truth. I can make good use of the copy you sent me as a supplement to the lessons that I have received from you in person.

**Roland Foster, Vocal Department, State Conservatorium,
New South Wales, Australia**

I am quite convinced that Mr. Haywood has solved the problem of voice culture in classes in a most satisfactory manner. I think the system is without question the most practical now in existence for class tuition. He attains excellent results, especially as regards the production of an agreeable tone quality by simple methods and the application of certain fundamental principles of vocal instruction with which I heartily agree. It will give me great pleasure to introduce Mr. Haywood's UNIVERSAL SONG into Australia.

Reed Miller, Tenor, Concert and Oratorio, New York

Your work ought to be a boon to many students who are far away from the musical centers, and are in search of these very essential points.

*For further information watch the next NEW ERA page in an early issue
of the MUSICAL COURIER, or write*

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CHATting WITH SCHUMANN-HEINK—THE WOMAN

Schumann-Heink Sayings

When not in voice, I refuse to sing. I cannot do otherwise.
 "I don't hate my enemies but I'm mighty sorry for them. They have such poor taste.
 God stands by the people who try to do right.
 Lincoln must be proud of Bryan, Pershing and Lieurance.
 As long as I live, I'll never let the boys suffer.
 I could never want my worst enemies to go through what I have suffered the last five years.
 Out in the Far West, there is the real America.

Lincoln, Neb., December 8, 1919.—When it was this correspondent's privilege to knock at the door of Mme. Schumann-Heink's room at the Lincoln Hotel, this city, one recent stormy morning, she called out in most hospitable tones: "Come in"—exactly as one neighbor might call to another. Upon entering the room the diva was found fastening her precious war medals on her traveling dress, a dark blue silk jersey, remarking as she did so: "You see these? Ach, they are more precious to me than all my store of gifts, medals and badges from royalty." And she pointed with pardonable pride to her service pin containing four stars. This led her to speak of the war and she told of her wonderful experience in war service.

"Oh, our soldiers, my soldiers! How I worship every one of them. Bless their hearts! There is nothing too good for them. They call me 'Mother' and that is what I am to them. People criticize me sometimes because I do not head the various charity lists with big sums. I



ERNESTINE SCHUMANN-HEINK.

head my own lists for my sailor and soldier boys. I have earned loads of money but I am surely giving it away. My children are all settled and arranged for. I was once a wealthy woman, now I am all for the soldier boy and his life. Whenever I go to the barracks and camps or hospitals, I leave my check for fifty, one, two, three, four or five hundred dollars as I see best. In one camp, after singing for nearly two hours with my faithful accompanist,

Frank La Forge, and his little folding organ, I looked over that vast crowd of khaki clothed lads and I decided they looked hungry for pie—lemon pie. So I put on my thinking cap and when I asked how many would like to have a whole lemon pie to remember me by, every hand went up and in some instances two hands to a man. So then and there I wrote a check—and a pretty big one it had to be but I specified that the bakers get fresh eggs, real hen's eggs, and genuine lemons—so every soldier boy had a lemon pie on me."

And she laughed heartily at the remembrance. Then she sobered down as she went on.

"Oh how they have suffered. This Government of ours has a lifetime job to break even with Uncle Sam's lads and then the debt can never be paid. I insist on singing war songs for the time is not ripe to forget. I don't want my Americans to forget what is due our boys. For what will become of our poor crippled, helpless boys, if we don't help them? I always want to sing war songs. When

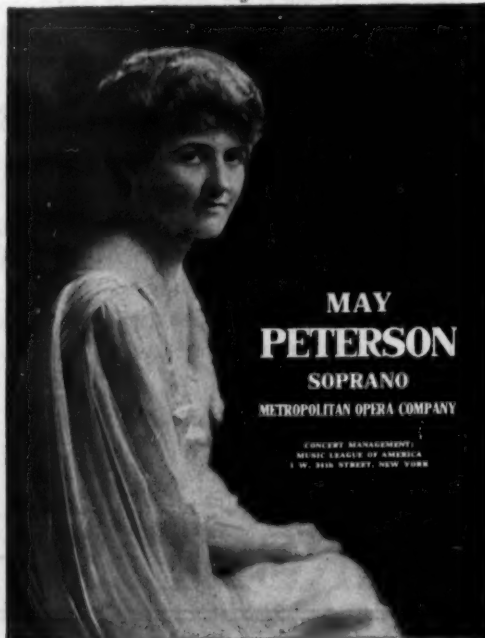


Photo by Ira L. Hill

my managers object I just insist for I will have my way when it comes to the soldiers."

As she recalled her own losses in the death of her two sons, she was quite overcome: "My poor August, who was killed on a German submarine, left for me a precious charge—his two children—and I have them safe in my California home. I must tell you about them for you are a fond mother, I remember. I sailed for Holland to get poor August's children. It was hard to get them and had it not been for the kind hearts of the members of the American Legation at The Hague, they might not be here now. When I first saw them my heart fairly stopped! They looked starved and their clothes were made out of crude rough coffee bags with sleeves made from pieces of old tablecloths. Now they and their dear mother are here. We all sailed on the Rotterdam and arrived in America on the same day that brought General Pershing."

The madame must always have her little joke. Her beautiful concert gown of silver cloth was universally admired and the MUSICAL COURIER representative tried in vain to induce her to talk of it. Finally, when the query was put, "Was the gown from Paris?" she fairly bristled and exclaimed: "I'm no monkey doodle prima donna who has to have a new gown every season! I don't get my dresses from across the pond. This is American made and

I am proud of it!" And she smiled the Schumann-Heink smile.

The correspondent left the wondrous woman with the feeling of having held communion with America's foremost patriot. E. E. L.

WHERE THEY ARE TO BE

Claussen, Julia:

St. Louis, Mo., January 23-24.
 Denver, Colo., January 27.
 Portland, Ore., February 3.
 Washington, D. C., February 15.

Fanning, Cecil:

Santa Monica, Cal., February 12.

Flonzaley String Quartet:

Denver, Colo., March 30.

Galli-Curci, Amelita:

Denver, Colo., April 26.

Grainger, Percy:

Spartanburg, S. C., February 9.
 Denver, Colo., May 6.

Hand, John:

Everett, Wash., January 3.
 Seattle, Wash., January 6.
 Portland, Ore., January 8.
 Salem, Ore., January 13.
 Aberdeen, Wash., January 15.
 Chehalis, Wash., January 16.
 Tacoma, Wash., January 20.
 Portland, Ore., January 22.
 Astoria, Ore., January 23.
 Lodi, Cal., January 26.

Heifetz, Jascha:

Denver, Colo., March 1.

Levitzi, Mischa:

Kalamazoo, Mich., January 6.
 Chicago, Ill., January 22.
 Ann Arbor, Mich., January 23.
 Oberlin, Ohio, January 29.
 Cleveland, Ohio, January 30-31.
 Denton, Tex., February 12.
 Louisville, Ky., February 15.
 Youngstown, Ohio, February 20.

Rachmaninoff, Sergei:

Denver, Colo., March 11.

San Carlo Opera Company:

Denver, Colo., March 17.

Schumann-Heink:

Santa Monica, Cal., February 2.

Thibaud, Jacques:

Denver, Colo., April 8.

Tollefsen Trio:

Syracuse, N. Y., January 8.
 Rochester, N. Y., January 9.
 Wheeling, W. Va., January 10.
 Niles, Ohio, January 12.
 Fremont, Ohio, January 13.
 Tiffin, Ohio, January 14.
 Galesburg, Ill., January 15.
 Pontiac, Ill., January 16.
 Benton Harbor, Mich., January 19.
 Chicago, Ill., January 20.
 Northfield, Minn., January 21.
 Keokuk, Ia., January 23.
 Nashville, Tenn., January 26-27.
 Shelbyville, Ky., January 28.
 New Philadelphia, Ohio, January 30.
 Bay City, Mich., February 2.

Woodstock Trio:

Paterson, N. J., February 4.

Ida Geer Weller Gives Delightful Program

A program which was varied and very pleasing to every one present was that arranged by Ida Geer Weller, mezzo-contralto, for the benefit of the public library at Memorial Hall, Windsor Locks, Conn., on Friday evening, December 12. Mrs. Weller possesses a charming personality, and her singing of compositions by La Forge, Rogers, Bauer, Spross, Woodman, Speaks, Terry, Burleigh, Crist, Old Irish and English songs, etc., was altogether delightful.

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ANN ARBOR IN A WHIRL OF MUSIC

Great Influx of Students an Impetus for More Musical Activity—Recent Concerts

Ann Arbor, Mich., November 19, 1919.—Music galore has been a feature of the intellectual activities of Ann Arbor during the past few months. With the influx of students to the several colleges of the University of Michigan, and to the University School of Music, a great impetus has been given to the various activities conducted by the school of music. The large enrollment, 50 per cent. greater than its previous high record, has necessitated an elaboration of its work in several directions. The faculty, numbering more than thirty expert musicians, has been obliged to work overtime, something of a contrast to the relatively lean years during the war. The problem of providing studio accommodations has been great and every bit of available space is being utilized to advantage. Several new teachers have been secured, including William Wheeler, head of the voice department, who succeeds Theodore Harrison, resigned; Russel Carter, head of the public school music department and director of the University of Michigan Glee Club, which organization is planning a concert trip to the Pacific Coast during the Christmas vacation; Andrew Haigh, who joined the piano faculty after several years in the service; Harrison Albert Stevens, returned from a year's leave of absence, and Clara Lundell is also new in that department.

The University Choral Union of 300 voices, under Dr. Albert A. Stanley, and the University Symphony Orchestra, under the direction of Samuel Lockwood, give promise of surpassing the excellence attained by these organizations in former years, since a wealth of exceptionally fine material has presented itself for admission.

FARRAR, HACKETT AND ROSITA RENARD CONCERT.

Supplementary to the general work of the school, a large number of splendid concerts have been announced for the year. In the regular Choral Union series, two numbers have already been heard. The first of these was on October 18, when Geraldine Farrar, assisted by Arthur Hackett, tenor, and Rosita Renard, pianist, appeared in an exceptionally interesting program. Hill Auditorium was packed to the doors, 200 chairs being placed on the stage and several hundred persons standing in every available niche. The fine singing of Mr. Hackett was particularly pleasing to the audience.

DETROIT SYMPHONY MAKES INITIAL APPEARANCE.

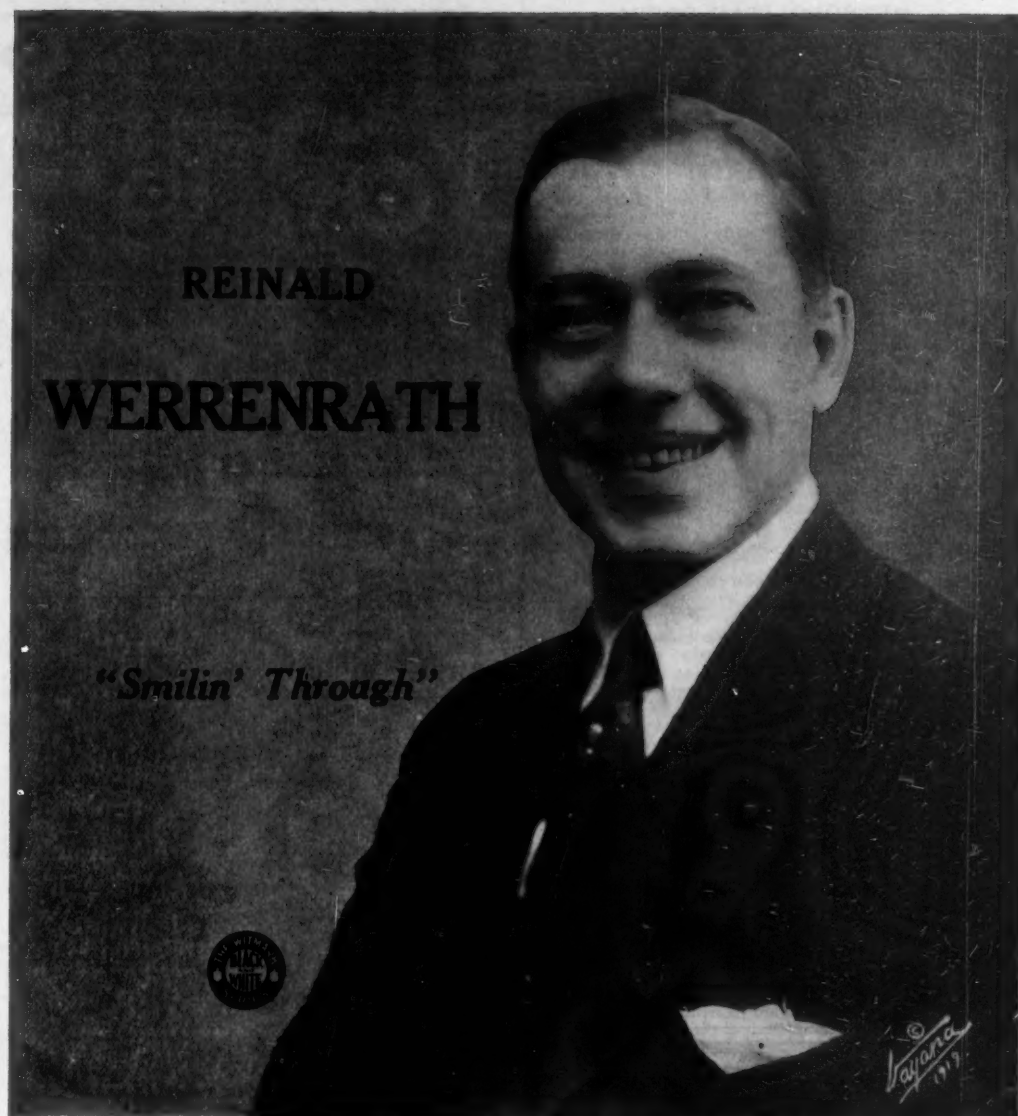
On November 17 the Detroit Symphony Orchestra made its Ann Arbor debut, under its distinguished conductor, Ossip Gabrilowitsch. The hundred men in this organization gave a splendid exhibition of orchestra playing. The fact that Ann Arbor audiences listen as attentively, and enjoy this form of music fully as much as they do the great stars, is something of a compliment to Dr. Stanley for his efforts in developing a real musical atmosphere. Mr. Gabrilowitsch chose Weber's "Oberon" overture, Tchaikowsky's symphony No. 5, and Grieg's piano concerto No. 16, for the evening's entertainment. Mrs. George B. Rhead, of the piano faculty, who appeared as soloist, won an ovation and proved conclusively that she is an artist of exceptional qualifications.

BONCI AND BROCK HEARD IN RECITAL.

In addition to the concerts in this series, on November 6 Alessandro Bonci, assisted by Eleanor Brock, gave a delightful entertainment of songs and arias. Although suffering from a severe cold, Mr. Bonci won the admiration of a packed house and proved that his voice is still as beautiful as it was when he last appeared in Ann Arbor six years ago. Miss Brock is a young American singer, possessing a beautiful coloratura soprano of somewhat unusual quality. She was warmly received, and as a debutante made a good impression. Her work indicates that she is ultimately to be reckoned with.

SUNDAY AFTERNOON FACULTY RECITALS.

Three programs have also been given in the series of faculty recitals offered Sunday afternoons by musicians associated with the school. In the first of these, October 26, an interesting program by three heads of departments—Albert Lockwood, pianist; William Wheeler, tenor, and Samuel Lockwood, violinist, with piano accompaniments by Maude Olkelberg and Dorothy Wines—was provided and proved of much interest. Samuel Lockwood played a refreshing sonata of Veracini and made a profound impression. Albert Lockwood, in a group of compositions from Liszt, Godowsky and Balakireff, portrayed musi-



cianship of a high order, and, as is usual with him, was given a rousing reception.

Naturally, special interest centered in the songs by William Wheeler, who made his Ann Arbor debut at this time. He possesses a lyric tenor voice of much sweetness, which he handles artistically. His first group consisted of a number of selections from Handel. Later he sang several Brahms selections, and as a final group offered a number of folksongs of the Hebrides Islands, arranged by Marjory Kennedy-Fraser. He is a master of this exacting type of musical effort.

On November 9 Samuel Lockwood presented his orchestra in a program of interesting numbers consisting of overture to "The Merry Wives of Windsor" and a symphony by Haydn, and also played the accompaniments for Coleridge-Taylor's "Onaway, Awake, Beloved," from "Hiawatha's Wedding Feast," which was sung by William Wheeler. This number entirely in contrast to the type of songs which Mr. Wheeler gave at the preceding concert, showed that he was equally capable of handling this form of music. He was given an ovation.

A program designed to appeal to the masses was provided on November 16. Wilfred Wilson, director of the University of Michigan Band of eighty players offered a number of concert selections which were greatly enjoyed, and Russel Carter led the audience in several groups of songs, in which the several thousand present gladly joined.

Mr. Carter is a song leader of exceptional ability and secures strictly musical effects. James Hamilton, tenor of the school faculty, contributed a group of songs by Bartlett, Homer and Balfe, and appeared to splendid advantage. He possesses a robust voice of pleasing quality, which he handles with good taste and musicianship. His accompaniments were ably played by Blanche Raymond, while Frieda Boes supplied Mr. Carter's accompaniments for the chorus singing. L. S.

"BEWARE OF CHARLATANS!"

(Continued from page 10.)

Most of them are relegated to the realms from which no teacher ever returns.

"Now," continued Mme. Sumelska, "my message to young girls who are trying to become singers is to beware of the charlatan. But they will, perhaps, say: 'How can I beware? How can I know who is good and who is bad?' There is only one way to learn to sing and that is by learning the method which is scientific and based upon truth which is comparative and co-operative with every other science."

Mme. Sumelska has located permanently in New York and has studios in Carnegie Hall.

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METROPOLITAN OPERA

(Continued from page 12.)

famous, and which she certainly knows how to portray in a most realistic fashion. With the famous soprano appeared Edna Kellogg, who had ample opportunity to display her voice and acting ability in the role of Micaela; Margaret Romaine was scheduled to take this part but could not appear. Instead of Martinelli in the role of Don Jose, Crimi stepped in at the last moment and gave a worthy performance of the young officer. Frances Ingram was excellent as Mercedes, and Robert Cousinou made good use of the role of Escamillo. Others in the cast were Mary Mellish as Frasquita, Ananian as Dancaire, Dua as Remendado, Rother as Zuniga, and Picco as Morales. Albert Wolff conducted.

"MARTHA," TUESDAY, DECEMBER 23.

"Martha," with Mabel Garrison again appearing in the title role, drew an audience of capacity size to the Brooklyn Academy on Tuesday evening, December 23. Graceful and charming is this new prima donna's conception of the time honored role, and the audience left no doubt as to its approval of her portrayal. In splendid voice she sang with much animation throughout the performance, the clear, ringing quality of her tones giving genuine pleasure. As the season advances Miss Garrison seems to gain increasing favor, which is justly due to the high standard of work she is doing.

Caruso proved to be, as ever, an efficient Lionel. He was in the best of spirits and voice and was applauded accordingly. De Luca and Perini completed the quartet, the ensemble of which was exceptionally meritorious. Artur Bodanzky conducted with his usual authority.

"OBERON," WEDNESDAY, DECEMBER 24 (EVENING).

Those attending the excellent rendition, in English, of the new version, by Artur Bodanzky, of von Weber's opera, "Oberon," given December 24, at the Metropolitan, were rewarded with a most elaborate and delightful Christmas Eve. It is not necessary to go into details of the fantastic story, but one who is fond of good dancing, magnificent scenic effects, artistic singing and acting all conducted by Mr. Bodanzky, a man with full knowledge and understanding of these qualities, will not soon forget the performance. To use Mr. Bodanzky's own words: "The present arrangement was made, first of all, with a view to performance in the Metropolitan Opera House, New York, in hopes of thus making Weber's immortal masterpiece accessible to all lovers of music. If this end is attained, the ideal aim which inspired me to this task will be fulfilled."

With the support of those participating, Mr. Bodanzky's inspiration was surely acclaimed, judging from the reception given by the audience, and repeated curtain calls for the artists.

The story centers around the two pair of lovers, whose parts were taken by Giovanni Martinelli, tenor; Octave



PAUL ALTHOUSE,

Tenor, who made his season's debut with the Metropolitan on Christmas night as Turiddu in "Cavalleria Rusticana," scoring a decided hit.

Dua, baritone; Rosa Ponselle, soprano, and Jeanne Gordon, mezzo-soprano, all more than equal to the lyric and semi-colorature effects of their parts, and who sang in perfect ensemble their respective duets, trios and quartets. Rafaelo Diaz, as Oberon, and Raymonde Delaunoy, as Puck, who followed the lovers through their many adventures, rendered their parts in conformity with the whole production.

Opera sung in English is more or less of a novelty, but to have it well enunciated is an added treat. Rosa Ponselle evidently kept this in mind, and gave further proof that opera in English is plausible and possible.

The scenes were abundant in the splendor of their appropriate settings. The climax in this, and indeed of the whole version, is the beginning, duration and end of the storm and shipwreck. The audience was held spellbound during these moments; Mr. Martinelli and Rosa Ponselle, the only ones appearing in this wonderful scenic transformation, held their own amidst these thrilling moments.

Mr. Bodanzky is one of our foremost orchestral conductors and it is needless to say his conducting of the orchestral numbers and the whole opera, was in complete harmony with his stated aim. His orchestral arrangement of Weber's piano-piece, "Momento Capriccioso," was very pleasing, and would be effective for any orchestra. He is to be sincerely congratulated on the achievement of the evening.

"MADAME BUTTERFLY," THURSDAY, DECEMBER 25 (AFTERNOON).

The Christmas matinee of "Madame Butterfly" brought with it the first opportunity which Orville Harrold has had to sing a large role at the Metropolitan Opera House since he joined the company. He was the Pinkerton in "Madame Butterfly" and fulfilled all the expectations which those who knew his work had for him. As has been intimated in these columns before, Mr. Harrold's comeback is one of the most remarkable in the history of singers. He has no superior and few equals among American tenors today. His voice is full, manly, vibrant, and controlled with thorough mastery. His singing thrilled the great audience which burst into a tumult of applause after the ringing C with which he finished the first act. Miss Farrar, the Butterfly, seemed inspired by Mr. Harrold's work, and sang remarkably well, even venturing upon the high C (not the high seas) with Mr. Harrold, something which she seldom attempts. Mr. Scotti was the consul and Rita Fornia the Suzuki, familiar figures from many Metropolitan "Butterflies." Mr. Moranzoni conducted.

"CAVALLERIA" AND "PAGLIACCI," THURSDAY, DECEMBER 25 (EVENING).

"Cavalleria Rusticana" and "Pagliacci" constituted the double bill given on Thursday evening, December 25. Paul Althouse made his reappearance at the Metropolitan on this occasion as Turiddu in "Cavalleria Rusticana," a role which suits the popular tenor both from a vocal and histrionic standpoint, and in which he scored a decided success, singing with fervor and passion.

Emy Destinn sang the role of Santuzza with that artistic finish which always characterizes her work, and which has endeared her to the habitués of the Metropolitan Opera House. Other artists who were in the cast included Flora Perini as Lola, Thomas Chalmers as Alfio, and Marie Mattfeld as Lucia.

"Pagliacci" followed. Caruso in splendid voice sang the role of Canio, stirring his audience to great heights of enthusiasm. Claudia Muzio gained an extraordinary success for her beautiful and artistic singing of Nedda. Pasquale Amato again shone as Tonio. Mario Laurenti sang the role of Silvio, and Giordano Paltrinieri appeared as Beppo. Roberto Moranzoni conducted both operas authoritatively.

Cosmopolitan Soiree Musicale Pleases

Baroness de Torinoff (Mrs. Peters), soprano, a singer of unusual charm of personality and voice; Irene Kessler, contralto, and William Wylie, tenor, collaborated in a concert in the Myrtle Room of the Waldorf-Astoria Hotel December 17. An operatic aria and songs by Debussy and Rachmaninoff gave the baroness opportunity to show her fine attainments, and Miss Kessler is musical in spirit, and sings with style. Mr. Wylie pleased Harry Burleigh, the composer, especially in his singing of "Weeping Mary," and the audience liked his singing so much that he had to sing encores, one of which was John Barnes Wells' "Why?" New Yorkers will have further opportunity to hear Mr. Wylie in his song recital at Aeolian Hall January 17. Accompanists for the evening were

Ruth Edholm, Miss Garland and Mr. Eisler, and it is announced that the next musicale will take place at the Ritz-Carlton Hotel early in January.

"Bugle Song" Another Krebs Success

S. Walter Krebs, the composer of the "Bugle Song," printed in this issue of the MUSICAL COURIER, is coming into prominence among the composers of America. He studied under Hugo Kaun for several years, and has been very industrious, having a string quartet, many songs and piano pieces, etc., to his credit. "America, We Live for Thee" is a patriotic song, produced during the week of December 22-27 at "Playland," given at Grand Central Palace, F. Reed Capouilliez singing the song with success. As to the "Bugle Song," anyone can see its merits, consisting of dignified music set to the Tennyson words, with a knowledge of the human voice, melodious, with interesting harmony and flowing contrapuntal style. Mr. Krebs is the composer of "A Dirge," also dedicated to and played by Augusta Cottlow, as is the "Bugle Song."

Dubinsky Musicale, January 10

Vladimir Dubinsky's third and last musicale will take place Saturday evening, January 10, in Chalf Hall, New York, the assisting artists being Elsie Lyon, contralto, who will sing a group of children's songs by Louis E. Johns, the composer at the piano, besides Debussy's "L'enfant prodigue" aria and her own song, "Israel," and Herman Epstein, pianist, will play with Mr. Dubinsky Mendelssohn's sonata, op. 58. Mr. Dubinsky's solo offerings are to be the Saint-Saens concerto and a group of pieces by Cui, Granados and Popper.

New York Military Band Gives Fine Program

On Monday evening, December 22, Edwin Franko Goldman and his splendid New York Military Band appeared at the opening of the exhibition of public spirited activities in the Grand Central Palace. An all-American program was rendered, which comprised march, "Semper Fidelis" (Sousa); overture, "Algeria" (Herbert); MacDowell's "At an Old Trysting Place" and "To a Wild Rose"; "Irish," from six silhouettes (Hadley); excerpts from "Robin Hood" (De Koven); march, "Eagle Eyes" (Goldman); "In Elizabethan Days" (Kramer); "A Chinese Episode" (Kelly), and "American Fantasie," by Victor Herbert.

Mr. Goldman led his band with much enthusiasm and won the sincere approval of the large audience.

New England States to Hear Dambois

After playing engagements in Plainfield and East Orange, N. J., Maurice Dambois, cellist, will leave New York City for the New England States, where appearances have been booked for him in Lowell, Boston, Springfield, Lexington, Portland, etc.

Lada's Second Appearance, January 20

Lada will make her second Carnegie Hall appearance on the afternoon of January 20, with the Naham Franko Orchestra.

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JEROME RAPPAPORT

SENSATIONAL
8 YEAR-OLD-BOY-PIANIST

SCORES IN RECITAL AT AEOLIAN

PIANO PRODIGY OF EIGHT PROVES NATIVE SKILL,
GIVES FINE CONCERT

By JAMES GIBBONS HUNTER

Last evening Jerome Rappaport, aged eight, played in Aeolian Hall, before a large audience. The boy's feet scarcely can reach the pedals, but he uses them with skill and judgment. Master Rappaport received all his training here and shows great promise. His well developed musical nature, his strong sense of rhythm, his sincerity and his feeling show that his gift is real. His taste inclines to the classic compositions, and in a remarkable manner, he clothes them with the appropriate spirit. Often his attitudes and his style verge on the mature. He did the modern Ornstein Fygm Suite very correctly.—The World, Dec. 14, 1919.

EIGHT YEAR OLD BOY GIVES REMARKABLE EXHIBITION

By MAX SMITH

The musical calendar of the day—too crowded, alas, to be discussed at length—included the first public appearance of tiny eight year old Jerome Rappaport, who gave a remarkable exhibition on the piano last night in Aeolian Hall.—New York American, Dec. 14, 1919.

ANOTHER PRODIGY

By KATHERINE LANE

Jerome Rappaport, an eight year old boy, played the piano at Aeolian Hall on Saturday and his performance gave much promise of an artistic future.—The Evening Mail, Dec. 15, 1919.

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NEW YORK CONCERTS

SATURDAY, DECEMBER 13

Recital of Witmark Compositions

An audience that was so large that it made things rather uncomfortable filled the Wanamaker Auditorium on Saturday afternoon, December 13, when a most enjoyable recital of the compositions published by M. Witmark & Sons was given by the following artists: Blanche Da Costa, soprano; Ella Good, contralto; H. Denton Bastow, tenor; Harvey Hindermeyer, tenor; Earle Tuckerman, baritone, and Rodney Saylor, accompanist.

Frederick W. Vanderpool's attractive "Neath the Autumn Moon," arranged for mixed quartet, came first, the singers being Miss Da Costa, Mrs. Good, and Messrs. Bastow and Tuckerman. Other numbers on the program by the same prolific composer included "The Want of You," "If," "Regret" and "The Heart Call," charmingly interpreted by Miss Da Costa, who was in especially good voice; "Ma Little Sunflower," "Then Speak" and "Values," given with excellent effect by Earle Tuckerman, who possesses a voice of rich and sympathetic quality. Each and every song met with the whole hearted approval of the audience.

Arthur A. Penn was represented on the program with his ever popular "The Magic of Your Eyes," a most suitable closing number, which was capably sung by the same quartet that opened the recital. Mr. Bastow, whose agreeable tenor voice found appreciation from the audience, sang Mr. Penn's "Mine Honor and My Love," a song especially well adapted to his needs; "Smilin' Through" and "They Shall Not Pass." "Sunrise and You," "The Lamplit Hour" and "Life Is a Song," also by this composer, were sung by the same artist.

Mr. Tuckerman was heard in a group of effective songs by various composers. They were "Dream Port," John Barnes Wells; "Molly," Victor Herbert; "Sweet Peggy O'Neil," Uda Waldrop, and "Spring's a Lovable Ladye," W. Keith Elliott.

Mr. Hindermeyer was the contributor of two groups, the first of which consisted of two spirituals, "I Sees Lawd Jesus a-Comin'" and "Some o' These Days," David Guion, and "Golden Crown," Gantvoort. The remaining numbers were by Geoffrey O'Hara—"Home at Last," "When All the World Was Young, Lad," and "To You I Send My Heart." He rendered these with the finesse that usually characterizes his singing.

Edward Rees won much applause through his very successful rendition of three charming numbers, "Dear Little Boy of Mine," Ernest R. Ball; "Can't You Hear Me Calling, Caroline," Caro Roma, and "Sorter Miss You," Clay Smith.

The writer must add that it is quite unusual for one publisher to have secured so many thoroughly meritorious and successful numbers as M. Witmark & Sons, a fact which speaks well for the firm's readers.

SUNDAY, DECEMBER 14

Vladimir Dubinsky Musicales

Beginning the program with an inspiring performance of the beautiful Rubinstein sonata in D for piano and cello, played with spontaneity by Mr. Dubinsky and Sada Cowen, the attentive audience at the second Dubinsky musicale at Chalif Auditorium on December 14 was transported at the outset to artistic heights. This was further maintained in the serious "Kol Nidrei" by Bruch, played with dignity and beauty of tone throughout by the cellist. Applause led him to add Cui's "Orientale," performed in unique fashion. Estelle Bloomfield-Adler, soprano, whose singing is expressive and effective, followed with songs by modern composers, of which Rachmaninoff's "Floods of Spring" was finely done. Archness echoed through Thomé's "Bonjour Suzon," and certain high and clear F's and G sharps were of beautiful timbre. Vociferous applause brought "Love's on the Road," the fair singer winning enthusiastic recognition of her voice and style.

Of five cello pieces which closed the program, Davidoff's difficult "At the Fountain" played with much fleetness, a transcribed song by Rimsky-Korsakoff ("Indian Lament"), and Popper's "Dance of the Dwarfs" (the last named comparatively a novelty from a suite for cello). These were all finely done, with characterization and refinement which enter into the Dubinsky playing.

Arnold Newton played accompaniments, accurate and sympathetic in nature, which added to the pleasure of the affair. At the third (final) Dubinsky musicale January 10, Bernard Steinberg, baritone, and Herman Epstein, pianist, will assist.

Maria Grever, Soprano

A new Spanish singer, Maria Grever, made her first appearance in New York at the Princess Theater on Sunday evening, December 14, before a good sized audience. Her program included Italian, French and Spanish songs, which she rendered for the most part in an engaging manner. She has much temperament and a voice of pleasing quality, but she has not yet learned to control it. Perhaps nervousness was partly to blame for the unevenness of her singing. On the whole, however, she seemed to give pleasure to her audience. One of her encores was given in English, "Autumn," by her accompanist, Frank Braun.

MONDAY, DECEMBER 15

Ernest Hutcheson, Pianist

On Monday afternoon, December 15, Ernest Hutcheson, well-known pianist, was heard for the second time within a few weeks in New York. This time he gave the full program at Aeolian Hall, and thoroughly de-

lighted a large audience with his musical attainments. His program opened with the Cesar Franck prelude, air and finale, and included among other things nine Chopin preludes and six etudes. Of the Liszt group "Valse Oubliee" was notable for its charm and exquisite interpretation. Mr. Hutcheson's mastery of the keyboard is too well known to need a detailed account at this time, so it is therefore sufficient to say that there are few pianists who can give more pleasure and attract more genuine interest than Mr. Hutcheson.

TUESDAY, DECEMBER 16

Musical Art Society

The first concert of the season by the Musical Art Society of New York, Frank Damrosch, director, was given in Carnegie Hall on Tuesday evening, December 16. Mr. Damrosch presented a program in which the Christmas spirit was strikingly evident. Among the numbers given were two Christmas folksongs, which Natalie Curtis collected among the negro population of the St. Helena Islands, entitled "Dar's a Star in de East" and "Mary's Baby." In addition to these choral numbers, the program contained Palestrina's impressive "Magnificat"; "Salve Regina," Schubert; "Adoramus te," Mozart; Cesar Franck's "The Virgin by the Manger"; "Chanson Joyeuse de Noel," arranged by Gevaert; concerto for piano, flute, violin and string orchestra, Bach; "Weep No More," Tomkins; two-part songs, "They Are at Rest," and "Love," by Elgar; "The Death Croon," Bantock, and "Elsie Marley," North Country folk tune arranged for unaccompanied voices by W. S. Whitaker. Although not featured on the program, Mr. Damrosch's beautiful setting of the Christmas hymn, "Silent Night, Holy Night," opened the concert.

Director Damrosch produced many beautiful and extraordinary effects in the rendition of the choral numbers, which for finish, color, and general ensemble were of a superlative order, and revealed him not only as an excellent musician, but likewise as a great enthusiast and idealist. His superior work won the sincere approval of the large and representative audience.

Part two of the program was devoted to the production of Bach's concerto No. 5, in D major, for piano, flute and violin, with accompaniment of a small string orchestra conducted by Mr. Damrosch, the solo parts being sustained by such sterling artists as Harold Bauer, piano; August Rodeman, flute, and Samuel Gardner, violin. This beautiful work received a dignified and musically reading by the three soloists which long will be remembered by the interested audience.

Jacques Thibaud, Violinist

On Tuesday afternoon, December 16, Jacques Thibaud gave his first New York recital of the season at Carnegie Hall, choosing a program which began with the Lalo concerto, followed by the seldom played Schumann fantasy with Schumann's original cadenza, a Bach number for violin alone, an Intrada by Grovlez arranged by Nachez, the familiar Pugnani prelude and allegro arranged by Kreisler, a perversion of the Grieg piano nocturne by Mischa Elman, and the Saint-Saëns rondo capriccio.

The Lalo concerto is seldom heard, and the Schumann fantasy almost never. It is one of the last works of the composer, dedicated to Joachim, and is popularly supposed to show traces of the cloud which was already overshadowing Schumann's mind when he composed it. One can only say that if such music was composed by a man whose mind was beginning to weaken, it can only be wished that a lot of the composers of today could become afflicted with disordered minds. Mr. Thibaud's special qualities as a violinist are well known—his rounded phrasing, his innate feeling for the most delicate musical nuance, and his splendid and constant musicianship. With him technique is what it should be, the mere means to an end. There was a large audience which liked everything he did and was especially enthusiastic over the three short classic works which formed the middle group. Imagine a New York audience clamoring for a repetition of the Bach number without accompaniment! But that was what Mr. Thibaud's audience did, although he wisely refused to repeat it. Mr. Thibaud succeeded even in infusing real music into the superficial Saint-Saëns number which he played with much brilliancy. There were encores after each group and several at the close.

Beethoven Association

On Tuesday evening, December 16, the Beethoven Association gave its second subscription concert of the season and delighted the large audience with an unusually fine program, made up as follows: Septet in E flat major, op. 20, performed by Mischa Elman, Emile Ferir, Emmeran Stoeber, Albert Chiaffarelli, Xavier Reiter, B. Kohon and L. E. Manoly; "Penitence" was sung by Florence Easton; G minor sonata, op. 40 and the G major sonata, op. 49, played by Ossip Gabrilowitsch; "In Questa Tomba Oscura" and "Longing," Mme. Easton; A minor sonata, op. 23, Messrs. Gabrilowitsch and Elman.

It is seldom one hears such a galaxy of stars at one concert and it is needless to say that these works of Beethoven were presented with the skill and interpretation of true artists. This new society has already won for itself many friends, and its members are deserving of much commendation for their endeavors in further advancing the work of the great Beethoven.

Wilfred Pelletier accompanied Mme. Easton.

(Continued on page 24.)

Vecki Well Received in "The Messiah"

Marion Vecki made a fine impression when he appeared as baritone soloist in Handel's "The Messiah" at the Church of the Pilgrims in Brooklyn, N. Y., on Sunday evening, December 21.



ALTHOUSE

Makes His First Appearance of the Season at the Metropolitan Opera House

IN

CAVALLERIA RUSTICANA

December 25th

Paul Althouse made Turiddu a vigorous, forceful young man: his voice had fire and a kind of passionate sincerity as well as moments of UNUSUAL BEAUTY. It was a great pleasure both to hear Mr. Althouse sing in the role again and to see how he has broadened and deepened his impersonation of the hot-blooded lover.—Katherine Lane in the Evening Mail.

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CHICAGO OPERA'S ANNUAL ST. PAUL ENGAGEMENT A GALA OCCASION

Packed Houses Attend Three Excellent Performances and Acclaim Splendid Work of Star Singers

St. Paul, Minn., November 1, 1919.—Grand opera in St. Paul has become an annual event. Always a gala occasion, it is not merely a festival of song with appropriate scenic settings, but it is a brilliant social function, where the splendor of stage costumes is rivaled by the display of opulence and beauty in the audience. Packed houses, with even the side wings and front rows of seats of the Auditorium filled to capacity, invariably greet the performances of the Chicago Opera Association here. This year was no exception, as the seats were sold out considerably in advance of the occasion, and the festival opened, October 17, with all conditions favorable for an auspicious season.

"Aida," with Rosa Raisa in the title role, was given an exceptional presentation. As the unhappy Ethiopian princess the soprano was superb. Vocally, her work was well nigh flawless. Resonant and powerful enough to be equal to every demand upon it, soaring high above the taxing ensemble of chorus and orchestra, her voice is also capable of the most beautiful pianissimo effects. She portrays the tragedies of the princess in a dignified and altogether convincing manner and scored a great triumph.

Amneris, beautiful in an Amazonian fashion, histrionically and vocally satisfying, was given an enthusiastic reception. Supposed to be Sophie Braslau, a favorite with local audiences, she was received as such. Possibly Miss Braslau's ardent admirers may have been a trifle surprised at her physical growth, for Lillian Eubank, who, owing to Braslau's sudden illness, really sang the role, is of more generous dimensions than the American contralto. Miss Eubank deserved in her own right all the applause accorded her. She sang well throughout, and impersonated the jealous daughter of the Pharaohs with marked ability. Dolci portrayed the role of Radames. His "Celeste Aida" was pleasing and his acting not without real merit. Vittoria Arimondi, King of Egypt, looked the part in every particular. He is of colossal size and possesses a voice of like dimensions. It is a smooth, even voice, too, without the guttural quality so often a characteristic of the bass. Lazzari, as the inexorable high priest; Rimini, as the Ethiopian king; Emma Noe, as priestess, and Lodovico Oliviero, the messenger, completed the cast, each doing commendable work in his line.

Spectacularly, the production was a triumph of art. Ancient Egypt, with her splendors, her pyramids and temples, and her idols and customs, became potent realities. The Egyptian ballet, with Anna Ludiminia as premiere danseuse, was an enjoyable feature, and served to enhance the illusion. Much disappointment was experienced over the absence, because of illness, of Campanini. The orchestra was ably conducted by Teofilo De Angelia.

"MADAME BUTTERFLY."

On the afternoon of October 18, "Madame Butterfly" was presented, with Myrna Sharlow, attractive in voice and person, singing the title role. Miss Sharlow's tones are true and clear, and possess a charming quality.

Forrest Lamont, dramatic tenor, was decidedly pleasing. His voice is adequate for the part scored for Lieutenant Pinkerton, and he creates the atmosphere of his impersonation far better than various others who have essayed the task. Clarence Whitehill's Sharpless was especially convincing. Mr. Whitehill impresses one as being just the sort of man whom the American Government would select for the important office of consul, and, while the role does not allow for a great display of vocal ability, Mr. Whitehill's excellent tone quality and finished artistry were always evident.

Suzuki was admirably portrayed by Irene Pavloska, to whom belongs more than a mere line of perfunctory approval. Miss Pavloska did some excellent acting, and her clever delineation of the Jap maid extended to the important details of makeup and facial expression. She could scarcely have looked more characteristically a creature from the land of the fan and the cherry blossom. Her pure contralto, too, was a real pleasure.

"THE MASKED BALL."

It is difficult, well nigh impossible, in fact, to connect Verdi's "Masked Ball" with Boston, even eighteenth century Boston. It has an old world flavor, and suggests Italy or Spain rather than the Colonies. The casts for the final performance of the Chicago Opera Association were well chosen, with Bonci as Count of Warwick, Georges Baklanoff as Renato, Emmy Destinn singing the role of Amelia, and Lillian Eubank portraying the gypsy. Myrna Sharlow, cast for the page, having sung in "Madame Butterfly" at the matinee, was replaced by Margaret Maxwell, whose limpid tones, of flutelike quality, and skillful impersonation of the saucy boy, were altogether charming.

During the entire engagement of the company no

one has scored greater triumph, nor received a more pronounced ovation than Bonci. At the close of the third act his laughing song created such a riot of enthusiasm that he repeated it, perforce. Clear, resonant tones, flexible to an unusual degree; crisp, scintillating staccato, or well sustained legato; pianissimo of exquisite carrying power, they are all manifest elements of Bonci's art. Add to these dramatic fervor and histrionic ability of exceptional type, and the popularity of this Italian tenor is easily understood.

Emmy Destinn, regal in appearance, and a veritable queen of song, displayed a remarkable vocal range, much power and brilliance, as well as satisfying tone quality. Baklanoff, the misguided husband, shared honors with Bonci, both vocally and histrionically. Lillian Eubank was the gypsy, and Arimondi and Nicolay sang minor roles acceptably.

E. A. L.



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Cortot Sails for America

Alfred Cortot, the great French pianist, sailed from France on December 16 to begin his second tour of this country. He will arrive just in time for his concerts with the Philadelphia Orchestra in Philadelphia on January 2 and 3, and will play with the same organization in New York on January 6, and the following week will accompany them on a tour which will include concerts in Baltimore, Washington, Harrisburg, Cleveland and Pittsburgh. Mr. Cortot is also booked for appearances with the Cincinnati, the New York Symphony, the Detroit Symphony, the Chicago Symphony and the Boston Symphony Orchestras. At his appearance with the last named organization, he will introduce a hitherto unheard work of Debussy's for piano and orchestra entitled *Fantasie*.

Besides his appearances with all the leading symphony orchestras of the country, Mr. Cortot will give many re-

citals in the East, and will spend the month of March on the Pacific Coast, where a tour has been booked for him. His California dates are under the direction of L. E. Behymer of Los Angeles and Selby C. Oppenheimer of San Francisco, while his appearances in the Northwest have been booked by Steers & Coman.

In order that he might visit this country, Mr. Cortot had to get special permission from the French Government, since he is Under-Secretary of Beaux Arts for the State. He is also director of the piano classes at the Paris Conservatoire. Mme. Cortot will come to America with him and will accompany him to the Pacific Coast. Before her marriage Mme. Cortot was Clothilde Breal, daughter of the celebrated Michael Breal, professor at the College de France, member of the Institute, the companion of Renan and Berthelot, and the creator of *La Semantique*.

MAY PETERSON SINGS IN MONTREAL Scores Incisive Success in Recital at Canadian Metropolis

Montreal, Can., December 18, 1919.—There is little doubt now about Montreal's opinion of May Peterson, the Metropolitan Opera soprano. The city likes her. They showed this at her first recital here on December 16, and if she returns at a later date, she will be given a cordial welcome.

Miss Peterson is making her first appearance in Eastern Canada, and goes from Montreal to Toronto, where the music-loving public (and it's a large one) will greet her just as enthusiastically, if the writer is any judge of conditions in the Queen City.

Chatting with the *MUSICAL COURIER* representative after her recital, Miss Peterson said: "I am wholly charmed to be in Canada. It is new territory for me and the people are lovely." When the writer pointed out that the soprano has been having quite an interesting tour across the border, she agreed. "I think the American people are hungry for music. It is a part of that great, vital people and I think that any singer who has anything at all to give in song is divinely privileged. After all, the public does not come to hear the 'I'; it comes to hear the voice." Not a new theory, and one with which some may disagree, but none the less discussable, and, as Miss Peterson voiced it, absorbing.

At this point in the conversation, Stuart Ross, who is Miss Peterson's accompanist, reminded us, rather sardonically, that the temperature in Montreal is somewhat different to that in the South, where the soprano has recently been singing. Still, the notion that acute coldness interferes with successful singing was dispelled by May Peterson.

Asked if she had any message for New York readers, via a Montreal correspondent, Miss Peterson thought she had not—"except to say that she wished a few more artists would persuade themselves to accept Canadian engagements. I have enjoyed singing in Montreal," she concluded, "because the English, French and Scotch elements in my audience have all been so warm and receptive. That means a very great deal to a singer."

HER RECITAL

Miss Peterson offered a program at the Monument National here that gave her audience an adequate idea of her ability. The florid gavotte from the third act of "Manon" enabled her to execute some high C's and A's and to indulge her extremely sympathetic public in an interesting specimen of purely operatic singing. Her metier is undoubtedly in this field.

Miss Peterson sang "El Cant des Aucells," the Don Luis Millet Catalonian carol of the 15th century, in which the imagination of the hearer is rather arbitrarily induced to assist, because the song is supposed to represent the carolling of the imperial eagle, the robin and the common sparrow. And she sang Thane's "Norwegian Echo Song," in the course of which she gave out that smooth, polished, warm tone of which she is a capable exponent. A group embracing the supposedly Pergolesian "Nina," "Voici Noel petits enfants," Wekerlin; Spohr's "Rose Softly Blooming;" and the Mozart "Alleluiah," opened her program, and the inevitable "Comin' Through the Rye" closed it. The latter was one of four encores which the audience forced her to give. Other encores were "To a Messenger," La Forge; "Whistle and I'll Come to Ye, My Lad," and Schaefer's whimsical "Cuckoo Clock." Tremendous approval was manifested of her singing of "The Land o' the Leal," programmed as "I'm Wearin' Awa', Jean," the pathetic old Scotch ballad. The keynote of this ballad is simplicity, which she touched in all of it.

HER BEST NUMBERS

Possibly "The Three Cavaliers," Dargomijsky's old Russian folk song, arranged by Kurt Schindler, was her best number. There was a definite fire and flash in this and she sang it with a good sense of robustness. Her method of introducing many of her numbers by a few remarks met with the approval of those in front.

The singer was supported by Stuart Ross at the piano, who was adequate. Philip Sevasta played the harp. He seemed to catch public approval, too, especially in his playing of the evergreen "Traumerei" as an encore. H. F.



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"AMERICAN VOICES SOON TO TAKE FIRST PLACE AMONG SINGERS"

Maestro Isidore Braggiotti Believes America's Musical Renaissance Will Surprise the World

Maestro Isidore Braggiotti, the celebrated Florentine singing master, in his beautiful home in Brookline, Mass., recently gave voice to a number of interesting opinions regarding music in general and singing in particular.

Signor Braggiotti believes that as far as the fundamentals of vocal teachings are concerned, the student of the voice can get more satisfaction in America than in Europe.

"Unless the student is fortunate enough to be directed in Europe to one of the teaching celebrities," he said, "he is very sure to fall into the hands of one of the many European teaching charlatans, who are excellent musicians and accompanists, but familiar with most of the opera music in a superficial sort of a way, but absolutely ignorant as regards the important question of the voice itself. Most of the serious American singing teachers are men and women who have studied with recognized masters, either in Europe or America, have some good principles to work on, and are as conscientious and as capable as they can be, according to their lights. It is incredible how young vocal students go abroad without any idea of whom they are going to study with. Consequently, in nine cases out of ten, they become the prey of eager charlatans. If they would only consult some of the well known musical authorities in America before leaving the country they would be directed to teachers who have some standing and reputation, and would not fall into the hands of people who know nothing and simply wish to make money easily and quickly.

"If the difficulty in getting to Europe still continues, most of the celebrated European singing masters will come over to America and be followed here by their European pupils. The influence of the Italian environment, atmosphere, and language will be missing. But the great teacher brings his environment and atmosphere with him, and the sensitive and intelligent pupil quickly becomes adapted to it."

Signor Braggiotti thinks that, within a few years, the American voice will take first place in the singing world, as American women have in the past.

"In Italy and France," he proceeded, "the men have the beautiful voices; in Slav countries both men and women have equally beautiful voices; in Germany, and up to the present time in America, the women have certainly taken precedence over the men. The time will soon be when American men will come very prominently to the front, for they possess a beautiful sympathetic quality of voice, are very intelligent, musical, and extremely industrious. As soon as the American man realizes that he can earn a very handsome living with his voice, he will be willing to give up his profession and business, where in the past he never would have dreamed of running the risk. The foreign singer has more natural temperament and fire than the average American singer, but that is generally

because he is not self-conscious, and not because he really has a nature that is fundamentally warmer or more expressive. The English language is a great drawback to a singer. It places the voice directly in the throat, unless the singer has been taught how to sing vowels and consonants in the Italian style. 'A' (ah) is the most common Italian vowel, and yet I have never had an Italian pupil who, at first, did not find it difficult to sing an A properly, whereas my American pupils had practically no difficulty at all.

MODERN ITALIAN OPERA IS NOISE.

"What predominates on the Italian opera stage at present is noise. The opera houses are large, the orchestras huge, and the singers get up and yell from the beginning of the opera to the end. The result is that the art of singing in Italy has enormously deteriorated and the beautiful style of Caruso, Bonci, Battistini, Ancona, etc., is seldom, if ever, heard, except from these artists themselves. Modern music has greatly captivated the Italians, and their old time love of melody and beauty of phrase seems to have temporarily deserted them. They love impossible music now, played by gigantic orchestras and sung by vocal athletes who hellow through the whole noisy performance."

When the maestro was asked why he thought the Italians had such natural and beautiful voices, he said that it was owing to their constant use of their voices in the open air, "the calling to each other across the fields and the valleys. In this way they unconsciously learn how to make their voices carry at great distances without effort and without fatigue. To hear an Italian peasant call to his oxen is a lesson in singing. The way he shouts out 'Via' (the Italian word for 'get up') gives the would be singer a wonderful example of how to make the voice carry without effort and in a perfectly natural way. Anglo-Saxons are taught to control their speaking voices and to speak in a subdued manner and tone. Although this may prove suitable and distinguished in a parlor, it does not produce the great opera voice; on the contrary, it prevents it. Tamagno, who possessed one of the most powerful tenor voices that has ever been known, was a miner in his youth; and every evening, after his work, on the way home, he would pour his beautiful voice out to the stars. English men and women are known and admired for their subdued and cultivated speaking voices and they have produced very, very few great singers. Races who live in the open air should have finer voices than those who live shut up in small houses and rooms.

ITALIAN PUBLIC SEVERE.

"The Italian public has no mercy on its singers. It demands a certain pure quality of tone and a certain way of phrasing each musical expression. A singer may have a beautiful voice, sing extremely well and yet phrase in a way that does not suit the public. Woe to him, for he will be hissed and very often badly treated. I have known several singers with superb voices who did not phrase in a manner approved by the public, and who were obliged to escape from the opera house through back entrances to avoid

being roughly handled by the crowd. This may not seem fair to the struggling singer; but it certainly does away with mediocrity and does not permit the operatic stage to be taken up by a whole company of inferior artists. In this manner the 'dead wood' is quickly cleared away. In Anglo-Saxon countries, where hissing is not allowed, the public frequently has to sit through very painful singing, whereas competent and capable singers may be looking for positions without being able to get them.

"In Italy the public passes its own judgment on what the impresario presents to it. In England and America the public must accept any old thing that the impresario may want to force upon it. In the first case the singer suffers, in the second case the public. It may be hard and it may be cruel; but mediocrity should not be upheld at the expense of letting the real thing be neglected.

"The American women's voices have a peculiar charm and quality that the Latin women's voices rarely possess. If they had the advantage of knowing foreign languages at an early age, they would doubtless, as singers, have the whole world at their feet. They are badly handicapped in having to learn foreign languages at a mature age. Italian enlarges and strengthens the voice and at the same time brings it out; French narrows the voice and inclines to make it nasal; English places the voice in the throat and makes distinct pronunciation difficult.

"Watch America," was Signor Braggiotti's parting shot. "The New World is destined to play a very important part in the future of the most beautiful of the arts. Her musical renaissance will surprise the world."

Ethelynde Smith Scores with "Time and I"

The accompanying press notices appeared in the St. Louis dailies on the day following Ethelynde Smith's singing of Charles Wakefield Cadman's "Time and I" with the St. Louis Symphony Orchestra:

She later offered a group of American songs, scoring especially in "Time and I," the words of which were by the late Ella Wheeler Wilcox.—St. Louis Star.

Cadman's setting of Ella Wheeler Wilcox's "Time and I" was especially well received.—St. Louis Republic.

Miss Smith considers "Time and I" one of her best songs, and informs the publishers (White-Smith Music Publishing Company) that it always wins spontaneous applause, so spontaneous, in fact, that the audiences will not wait for the finish of the piano accompaniment before bursting into applause. Other songs programmed this season by the soprano are "Spring Song of the Robin Woman" (from "Shanewis"), by Cadman, and "Butterfly" (from "Art Songs of Japan"), by Gertrude Ross.

Scott Recital at Hotel Plaza

On the evening of January 27 John Prindle Scott will give a program of his own compositions in the Rose Room of Hotel Plaza, New York, under the patronage of the Marguerite Club, Ambrose O'Connell, president. Mr. Scott will be assisted by a quartet of well known singers.

Schipa Again Favorite

—Herman Devries in American

Mr. Schipa, too, did work far superior to anything he had previously offered here. He seemed to have realized that some of the excesses in which he, in ignorance of the taste of the North American music public, indulged, are not desirable, and put them aside. He sang with excellent discrimination and he kept himself at all times wholly in the picture, even when the applause grew insistent, as it did after the tellingly given ensemble in the second act. His voice is one of true beauty, rich, full, and admirably free in emission. And last night he employed it like an artist and won deservedly hearty approval from his audience.—W. L. Hubbard, in *Chicago Tribune*, December 18, 1919.

Mme. Galli-Curci and Tito Schipa made an ideal young peasant couple, a sort of grown up Hansel and Gretel effect, and they sang and acted to and for each other in the way by which they are setting a new operatic standard.—*Chicago Examiner*, December 18, 1919.

So when two artists like Galli-Curci and Schipa put their heads together, join hands and begin to blend their voices in the thirds and sixths of the score, the audience is quite certain of having a good time over the performance. They did it frequently last night. When they were not in vocal conjunction, either one or the other was quite likely to be singing a solo of quite as ingratiating a type.

Once, at the end of a concerted number with the chorus in the second act, they succeeded in stopping the performance with a unanimous refusal on the part of the audience to allow further progress until the number was repeated. Being a concerted number, no one was willing for a moment to take the responsibility for the repetition. Finally, Schipa nodded vigorously to the conductor, and the pages in the orchestra were turned back.—*Chicago Journal*, December 18, 1919.



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AS ELVINO IN "LA SONNAMBULA"

Tito Schipa, as Elvino, appeared to find his usual congeniality with the lovely suavities of the Italian school. In his duet with Mme. Galli-Curci, in the second act, he afforded royal pleasure.

His aria in the third scene, "Ah! perche non posso odiarti," would have been even more effective had it been sung as it is in France, in the key of D flat instead of B flat.

The young tenor was in excellent voice and found great favor with the public.—*Chicago American*, December 18, 1919.

Tito Schipa was quite as important to the success of the evening as Mme. Galli-Curci herself. He is the true tenore leggero and has just the kind of voice and vocal control demanded by the music. Also he is young, with all the exuberance of youth, yet with enough routine to have himself in hand, and a clever actor. He can sing the florid ornaments with such ease as gives you a grateful sense of comfort in listening to him and such understanding of the music as makes them decorative figures. His rhythmic sense is strong, and while he makes big ritardandi and long holds he does it only where the composer intended, and consequently the conductor has no difficulty in following him. In the old Italian music these long holds on the high notes, with diminuendi (if the singer have the vocal control to accomplish them) are essential to bringing out the meaning.

Those singers with the technic to perform these feats invariably do, those who cannot quite fetch it are fain to cover up their shortcomings by finding such things inartistic. Mr. Schipa has one more admirable quality, which so far I have not dared mention and do so now with fear and trembling—he sings in tune.

Save for the one performance in French he has proved a delightful artist each time he has appeared, and if he can maintain his present pace he will be one of the most valuable members of the company. Tenors have a well earned reputation for unreliability, so we shall have to know Mr. Schipa still better before venturing our entire roll on his ability, but so far he has proved a distinct find, just the man we have need for in these roles.—*Karleton Hackett*, in *Chicago Evening Post*, December 18, 1919.

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A happy and prosperous musical New Year to all MUSICAL COURIER readers.

Of seven performances at the Metropolitan this week, four were of very modern operas, "L'Amore dei tre Re," "Marouf," "Bohème," and the Puccini trinity of one-acters, which is altogether a commendable record for progressiveness.

Word comes from Chicago that the Chicago Musical College has engaged Delia M. Valeri, the distinguished New York vocal teacher, as one of the special guest teachers for its annual summer Master School next summer. Double congratulations are in order; first, to the enterprising management of the college in securing so valuable an acquisition to its master class faculty—always a distinguished one—and secondly to the host of teachers, singers and students who will take advantage of Mme. Valeri's presence in the Middle West to become personally acquainted with the work which has won her such a reputation in the East.

Newark (N. J.) music lovers are to be heartily congratulated upon the splendid array of artists which Conductor C. Mortimer Wiske has secured for the forthcoming Newark Festival. The opening night, Friday, April 30, is to be known as "Tetrazzini Night," for that famous prima donna has been engaged for the occasion, together with Judson House, tenor. Saturday evening, May 1, "Light Opera Night," will include as soloists Florence Macbeth, soprano; Elizabeth Lennox, contralto; Robert Quait, tenor; John Stanley, bass; Eddy Brown, violinist, and John Powell, pianist. "Operatic Night," Monday, May 3, will bring stars of the calibre of Rosa Ponselle, soprano; Cyrena Van Gordon, contralto; Alessandro Bonci, tenor, and Titto Ruffo, bass. The three-day festival will be held in the Seventy-first Regiment Newark Armory.

Nahan Franko is amused at the extravagant newspaper stories about the valuable violins that were found to be a part of the estate of the late Theodore Shouts, president of the Interborough. Franko says that the late owner made him a present of them at one time, just to get them out of the way in the house, and that later, when somebody told him that they might be valuable, changed his mind and asked for the return of the violins, which were cheerfully given back to him. There were five of them and, according to Mr. Franko's expert appraisal, the total value of the "masterpieces" would not exceed \$1,000 at a liberal estimate even today, with the high prices of violins and everything else. One was a rather poor

Stainer, another was a Ludwig Neuner, another was a Mittenwalder, and a fourth from Markt Neukirchen. In view of these facts, the fanciful newspaper stories woven about them by some of the sob sisters seem ridiculous.

Here is a gem of purest ray serene which Robbin Legge has fished up from the dark unfathomed caves of a new vocal method: "The register of the head voice results from the aretenoid coronae, which are approximated, and thus leave only a limited space for the passage of air through the interligamentous glottis. By this means a contraction takes place in the interarytenoid glottis when the interligamentous glottis is undergoing relaxation." We are glad that there is only a limited space for the passage of air, but regret that the aforesaid air is so hot.

It would be interesting to know just what the Vatican Choir took in for its Montreal concert. One who ought to know told us that was between \$1,400 and \$1,500; that the advance sale, on a \$7 basis, amounted to about \$700 and that the balance was brought in on the day of the concert by the expedient of cutting the prices exactly in half. If—as officials of the St. Gregory Society tell us—they were guaranteed \$10,000 as their share of the percentage on each concert, with \$2,500 of that deposited when the local manager signed the contract, whoever promoted the Montreal appearance would seem to have been liable for quite a pretty little deficit.

According to a despatch from Berlin, the "Buehnenkarte" (stage pool) is trying to introduce closed shop methods even among composers. The latter already have an association, going by the gentle name of the Tonsetzergenossenschaft, which embraces practically all the prominent operatic composers, including Richard Strauss. But the Buehnenkarte, which includes managers, publishers and dramatists, insists that the members of the Tonsetzergenossenschaft shall come into its organization as a part of the dramatists' section. The trust is said to threaten to boycott the operas of all members of the association with the long name if they refuse to join. "Here's a pretty state of things," as Sir William L. Gilbert remarked; but, with the modern German opera market in its present sad and empty condition, we refuse to worry.

Oh, that—in these days of turmoil, unrest and discord—we might have been at the Twenty-second Annual General Meeting of the Incorporated Staff-Sight-Singing College! It took place August 26 last at the Royal College of Music. Imagine what a relief to sorely tried nerves such a scene of harmony and concord would afford as is depicted in the report of I. S-S-S. C. proceedings in the London Musical News:

The election of an hon. treasurer for the year 1919-20 was proposed by Dr. Terry, who said: "I am sure we are all agreed that we could not possibly have a better hon. treasurer than our friend Dr. Shinn. We are greatly indebted to him for most able and unselfish work, and I have much pleasure in proposing his re-election." The proposition was seconded by Dr. R. Dunstan.

The Chairman: "I am sure, Dr. Shinn, you will accept office, as your re-election is unanimous."

Dr. Shinn thanked the proposer and seconder of the motion, and said he accepted the office with much pleasure.

The Chairman: "We have now to elect the hon. secretary for the coming year."

Dr. W. J. Phillips: "It gives me very great pleasure to propose the re-election of our hon. secretary, Mr. Douglas-Smith. You know, a college is very much like a clock. The mechanism must be good and well regulated, but, above all, it is essential that it should possess a good mainspring. The mainspring of this college is Mr. Douglas-Smith. He keeps the works well oiled and the wheel revolving in a wonderful manner, and without his driving force I verily believe the machine would be in danger of coming to a standstill. During the past five years the Staff-Sight-Singing College, like many other institutions, has passed through a very difficult time. It has no subsidy from any corporation or council, but lives entirely upon its subscriptions. There is an old saying that you cannot make bricks without straw. This is doubtless true, but I know that our hon. secretary can make bricks with a very few straws, for he has managed to make the college not only exist throughout the war, but to grow and increase in an extraordinary manner; therefore, I think we should not only re-elect him, but we should also accord him a hearty vote of thanks for his excellent work."

Dr. H. Davan Wetton: "I have great pleasure in seconding Mr. Douglas-Smith's re-election, and will only add that I heartily endorse all that Dr. Phillips has so well said concerning him."

Sir Walter Parratt: "Mr. Douglas-Smith, I am pleased to say you have been unanimously re-elected. There seems to be a very delightful feeling of appreciation entertained towards all our officers, and I am quite sure they all deserve it."

Mr. Douglas-Smith: "I thank you very much for the great honor you have done me in re-electing me as your

hon. secretary. The far too flattering remarks of my friends, Dr. Phillips and Dr. Wetton, I must interpret as springing rather from the heart than the head. It would be absurd for me to pretend that I deserve one tithe of their very generous compliments. All the same, I thank them most warmly, and you, too, for the cordial manner in which you have received them."

Bla, bla! as we say in France.

Under the auspices of the National Bureau for the Advancement of Music, New York is to have a music week from February 1 to February 7 inclusive. A representative committee, which includes leaders in every branch of music in the city, the music trade and allied industries, is in charge of the preparations. The national music show to be held during the entire week at the Grand Central Palace will, naturally, be the focus for the activities of the week. The interest of every sort of movement connected with music has been enlisted, and the extent of the ground to be covered will be realized when it is known that the organizers have been promised the co-operation of churches, schools, music leagues, neighborhood orchestras, music settlements, social settlements, music clubs and societies, civic societies, community choruses, industrial plants and mercantile houses, War Camp Community Service, public libraries, moving picture and legitimate theaters, musical instrument manufacturers and dealers, and individual musicians and music managers. The object of this unusual musical demonstration is summed up in a paragraph sent out by the committee in announcing the New York Music Week: "New York," it says, "is already the Mecca of the world's most famous artists, but its musical culture must depend upon the development of musical taste among its population as a whole, as well as upon the high level of appreciation of but a portion of its people. Although New York is known as a liberal patron of music, it has been estimated that its concert audience is a limited one; but if music is to fulfill its mission as a servant to all, its influence must reach those vast circles of the people who have not yet come under its beneficent power, and its blessings must be extended to every man, woman and child, whatever be their age or their station in life." The Music Week promises to be the largest and most impressive demonstration of music's value in the city life which the metropolis has ever witnessed.

BEAUTY LAWS

A law was made in Thebes, a city of ancient Greece, which forbade an artist, under the severest penalties, to represent ugly persons, or scenes of a low or vulgar description. It became the fashion for the loveliest maidens and the finest of the young men to offer themselves as models for the painters and sculptors. When are we to have a law forbidding low and vulgar music in America? And if we ever get it, where are the composers to find the natural standards of beauty such as the ancient Grecian artists found in the youths and maidens of their native land? There is no such standard of beauty in music. In the animal kingdom we men and women consider ourselves the most attractive creatures among them all. In the musical kingdom, on the other hand, it seems as if the ox, the horse, the monkey and the goat all had equal claims of superiority. The man who composes a symphony is not certain of being higher esteemed than the composer of a jazzed two step. The average man says, "I like this," or "I like that," and the question is supposed to be finally settled. We doubt if any legislation can ever fix a standard of musical beauty. If an ancient Theban said, "I prefer this bullfrog to the Venus of Praxiteles," he would have been laughed to scorn or banished from the city. But if a modern New Yorker says, "I cannot stand those dry Philharmonic concerts, but I like the cabaret melodies I can hear off upper Broadway," there is no law to enforce a due respect for rich harmonies and punish an indulgence in foot beguiling rhythm. Have we any guarantee that the profoundly cultured scholars in Washington, who have so admirably handled the cost of food, the price of clothing, the distribution of coal during the past year or so, are necessarily qualified to set up and legislate upon a musical standard for the nation? With becoming modesty we suggest that the careful and regular reading of these varied columns in the MUSICAL COURIER is as good as any Democratic law for Republicans, or Republican law for Democrats. If a law is required, please consult us, for we are above politics. In the meantime let music and style in dress goods follow the fashions. The best will live the longest and the freakiest die first.

VARIATIONETTES

By the Editor-in-Chief

Hooray! At the January 9-10 concerts of the Chicago Orchestra someone is playing a piano concerto which is not by Liszt, Chopin, Schumann, Tchaikowsky or Beethoven. It is the Rimsky-Korsakoff concerto and the daring pianist is Mme. Sturkow-Ryder.

And, by the way, the truant Brahms piano concertos are reappearing. Rosita Renard is to play one at the Philharmonic this week.

Maurice Maeterlinck denies that he is a spiritualist and Mrs. Reginald De Koven declares that she is one, so the honors are even.

Suggestion for American book publishers: Why not feature and exploit Maeterlinck's works now?

Maeterlinck is one of the few operatic librettists who have been privileged to avenge that unhappy guild, which usually is buried in penurious oblivion while the composers are singled out for honors and honorariums. At the "Blue Bird" premiere last Saturday, Maeterlinck came out and bowed his thanks. The Metropolitan Opera is kind to librettists, as others permitted to show themselves during recent years were Brian Hooker ("Mona") W. T. Henderson ("Cyrano") Grant Stewart ("Madeleine") Mrs. Eberhart ("Shanewis") David Belasco ("Madame Butterfly") as well as the librettists of "The Temple Dancer," "Goyescas," etc.

On his forthcoming lecture tour maybe Maeterlinck will explain whether he still dislikes Debussy's setting of "Pelleas and Melisande" now that it is the sole reason why that play is kept alive.

A picture no artist can paint as we saw it, was the spectacle at Helen Fountain's reception last Sunday, of Anna Fitzu, Max Rosen, and Jascha Heifetz seated together on a piano bench and playing America's great musical classic, "Chopsticks" in a six handed improvised arrangement. As an encore, Heifetz gave "Smiles" as a piano solo. The final number of the program was Lieutenant Gitz-Rice in his own "Futuristic Rag" a nightmare of distorted Debussyan decadence colored with "blues," and rhythmized with "jazz."

Jerome K. Jerome, in "All Roads Lead to Calvary," makes the heroine say of a newsboy who is vending papers containing a sensational murder story: "He was selling the papers like hot cakes; the purchasers too eager even to wait for their change. She wondered, with a little lump in her throat, how many would have stopped to buy had he been calling instead: 'Discovery of new sonnet by Shakespeare. Extra special!' Or a new symphony by an American composer?"

Caruso blushed proudly when he started to read eagerly an article in last Sunday's World Magazine, called "A Perfect Girl." However, he snorted angrily a moment later, for the story related to Evelyn Mueller, "most perfect physical specimen among New York girls."

A vocal maestro who has had some trouble with the commercial side of his profession announces that hereafter he intends to run a pay-as-you-enter studio.

A copy of "Venus and Adonis" was sold for \$75,000 the other day. That is a great deal of money. But the artistic things of life come high. There's Jack Dempsey asking \$250,000 as his share of a possible fistic duel with Georges Carpentier for a purse of \$500,000.

"Music awakens most women," says B. F. Lodge in the Liberty Magazine. Then, by the same token, it makes most men tired.

The Morning Telegraph says that one of the rules posted back of the stage of the Metropolitan Opera, reads: "Strange persons are not allowed to pay any visits in the dressing rooms." Meaning, perhaps, that enough strange persons are in them now.

Nannine V. Joseph, friend of artists, publicity expert, song discoverer, and executive secretary of M. Witmark & Sons, does not hesitate to declare

that as a usual thing she thinks a music teacher might be described as one who is always looking for something she can not find.

At a late hour the sixteenth message was received, telling us that we erred last week when we attributed the "Purple Cow" verse to Beardsley instead of to Gelett Burgess.

Bernard Ulrich, a few years ago active in theater and operatic enterprises in Chicago, Philadelphia and Baltimore is receiving the congratulations of his friends over a recent oil "strike." About three years ago Ulrich sold his interest in the Lyric Theater property in Baltimore and also severed his connections as manager of the Philadelphia Opera House, as manager of the Chicago Auditorium and as business manager of the Chicago Opera Company. Ulrich helped organize the opera company and was its business head for six years. He arranged all the details of the long tours which took the company for the first time to New York and other eastern cities and as far as the Pacific Coast. From a small beginning he gradually expanded his work to the oil fields of Louisiana, Kansas, Oklahoma and Indiana. He is president of the Louisiana Exploration Company. Independent of this company Ulrich recently acquired a large block of land in Delaware County, Indiana, and finished his first well December 17. We trust that before he began to become a millionaire, Bernard had the grand opera bacillus operated out of his system. If not, sooner or later the dementia impresario will get him again and then goodbye to his peace of mind and his millions.

"New Poetry" and "New Music" have won their fight, not because of assistance or encouragement from the critics, but in spite of their ridicule and abuse. Art is long and it never changes in its relation to the critics.

Amy Lowell, pioneer and head of the "New Poetry" movement, calls her free verse "polyphonic prose" and her definition of that form of writing will interest musical persons:

"Polyphonic prose" is perhaps a misleading title, as it tends to make the layman think that this is a prose form. Nothing could be further from the truth. The word 'prose' in its title simply refers to the manner in which the words are printed—polyphonic, many voiced—giving the real key.

"It is the freest and the most elastic of all forms, for it follows at will any and all of the rules which guide other forms. Metrical verse has one set of laws, cadenced verse another: 'polyphonic prose' can go from one to the other in the same poem with no sense of incongruity.

"Polyphonic prose is, in a sense, an orchestral form. Its tone is not merely single and melodic, as in that of vers libre, for instance, but contrapuntal, and various."

Miss Lowell, in an Evening Post interview, says also that "with few exceptions, the criticisms and reviews in the papers are useless. Poetry gains no readers, in my opinion, through the reading of press notices, for the notices are inferior and stereotyped, and frequently really nonsensical."

Comparisons between poetry and music nearly always are employed by reviewers of the former when their literary adjectives, similes, and metaphors run short, just as music critics continually drag in poetry, painting, and architecture when they have nothing further to say that is purely tonal. Sometimes, however, a luminous flash of description results in that way. For instance, a reviewer said recently of Alfred Kreyenberg's very fanciful and esoteric style of poetry: "He pitches his art a half tone higher than most other art." We like that critic because he did not say that Kreyenberg pitches his art a half tone too high, which is what most of the pen surgeons would have said.

Kreyenberg is another victim of the press because he is a mystic, but at least he is a mystic with a broad substratum of humanity. He declares that he "would like to see everything cleared out of poetry and art for a while except humor."

"Hints for Teachers" is the title of a new book (Forbes & Co.). One of the hints overlooked by the author, is this: If you are a male teacher, be

very severe with your pretty pupils or your plain ones will become jealous.

A terrible shock awaits the seasoned opera goer, for Gustave Kolb's "The Complete Opera Book" (G. B. Putnam's Sons) is said to tell the story of "Il Trovatore" in a lucid and intelligible manner

Jazz was recognized as an educational uplifter when several New Jersey schools adopted it into their musical practise, and now it is receiving also celestial sanction. Listen to Rev. G. D. Lackland, pastor of Grace Methodist Episcopal Church in Denver:

"I am going to jazz my congregation to heaven. I shall have a negro jazz band in front of my pulpit at all my Sunday services. Slow, mournful church music is obsolete. The whole French nation was awakened by jazz music, so why not use it to wake up the church? If we give them music with pep, a punch, and some kick, they will be in a more receptive mood to appreciate the blessings of religion. Christ was no monk. He fraternized with the common people and indulged in their customs. The churches are no better than Christ, and as everyone loves jazz music, why not please the multitude?"

Rachmaninoff acknowledged to us that he likes negro and Indian music but adores ragtime and jazz.

Mme. Paderewski has a story in the Tribune of December 28, dealing with "Poland's Great Adventure." We leave it to our readers to guess to whom the Mme. gives credit for the liberation of Poland. Somehow we seem to have a dim recollection that it was Germany which wrested Poland from Russia and then set it free.

Wolff's "Blue Bird" is an example of how much good Debussy did for himself and how much harm he did to French music in general.

In the World of December 28, James G. Huneker tells some confidential things about critics:

The reward of a critic, musical or dramatic, is oblivion, and he is lucky if it isn't obloquy. A music critic is a parasite among herd animals. Every musician's hand is against him, save those he overpraises. If he tells the truth! When he flatters—i. e., lies—he is a hero, temporarily. But always the despised and rejected. I took the ox by the tail thirty years ago when I christened the members of the press room at the Metropolitan Opera House the "Chain Gang." I have ever felt as would a convict, humble, handcuffed, dragging a ball and chain through a dreary, sunless landscape. Wherefore music criticism is the gentle art of praising mediocrity; it is a waste of time listening to other people's music making. Second, every man believes he has picked out the wrong trade or profession, even if he be a money getter. The music critic knows he has. He makes no money, notwithstanding the vulgar belief that he revels in bribes, that he drinks champagne with singers in that No Man's Land "behind the scenes," that he also likes to give pain to rotten bad singers and players! Bribes, pretty singers, champagne? O Jeremy! where are these things? Lead me to them, sister! I've been at the game almost for the same period as Krehbiel and I've never been "approached"; no, not even by that most insidious form of bribery, Little Bright Eyes.

Henry T. Finck tells an amusing story of unionism in opera, as related to him by Conried, one time manager of the Metropolitan: "Conried was particularly anxious to have the clouds move naturally in the 'Walküre' scenery, and he therefore rehearsed the men personally, making them do their stunts over and over again. At last he exclaimed: 'That's splendid! I hope you will do it equally well tonight.' 'Tonight?' echoed one of the men. 'We won't be here tonight.' The manager had forgotten about the eight-hour union regulations!"

We give warm thanks herewith for all the courteous and kindly Christmas and New Year wishes received at this desk and reciprocate them with all our heart.

The list of those who would like to be Campanini's successor in Chicago was not added to materially over Sunday, as only 649 new candidates appeared up to midnight of that day. The grand total now is 9,824 and straggling returns from outlying districts are still coming in.

LEONARD LIEBLING.

The irrepressible Diaghileff and his ballet are officiating at the Paris Opera just at present. He has some interesting novelties for the French capital, including Stravinsky's "Song of the Nightingale," scenery by Matisse; "La Boutique fantasque," a Rossini revival, scenery by Audrain; and "La Tricorne" by Manuel de Falla, scenery by Picasso.

WORDS AND MUSIC

The MUSICAL COURIER has received the following communication:

A condition that is rather puzzling to many in the subordinate position occupied by the writers of verses and librettos when compared to that of the musician who sets these verses or librettos to music. There must have been merit in a poem or the composer would not have been inspired to furnish the music he considered appropriate. The verses made an appeal to the sentiment or mind that had to have expression in the medium of written notes, these notes representing what the musician felt was, or rather must have been, in the mind of the poet when composing the poem. Then why is it that in nine cases out of ten, one might almost say in ten cases out of ten, the poet receives scant attention, while the musician is applauded for his fine work?

It is true that the name of the verse maker always appears on programs, also on printed copies of songs, yet few, if any, in speaking of such a song, ever mention that the poem was written by so and so, unless it should happen that one of the "great ones" was the author. In one of the programs sung in Los Angeles last year, the writer of the words of the numbers on the program received just as much "publicity" as the composer, the two names being printed in exactly the same type. But this was an innovation that has seldom if ever been repeated; usually in small type, in a rather inconspicuous corner or other out of the way place, there occasionally may be seen the legend, "words by." Is the profession of poet or librettist one that should be ignored in the presence of the musical world?

It is in the case of songs, particularly, that this condition appears to exist so extensively, yet the operatic world does not show full appreciation of the writer of the "words." The librettist is possibly mentioned, but the listener reads it casually and it leaves no impression. That of course is the fault of the listener, but there must have been long years of ignoring the "maker of words" and exploiting the "maker of music" to have brought about such a state of affairs.

The question of the librettist of "The Barber of Seville" came up the other day among a number of people more or less interested in music, particularly in operas. Who wrote the words? Were they written especially for Rossini? There was no hesitation on the part of any one about the name of the man who wrote the music, he was remembered and eulogized; he had an assured place in the musical world, a name never to be forgotten. But what about Beaumarchais, who wrote the comedy; Beaumarchais, who created the characters that have held the attention of the public for so many years? It was Beaumarchais who also wrote "The Marriage of Figaro," his two contributions to the drama.

"The Barber of Seville," or as it was at first called, "The Barber," had its first representation as a comedy at the Theater of the Comédie Française, February 23, 1775. While the audience laughed at the fun, the piece was not a success; as the author said, "It had a representation and failed." It was in five acts, but seemed too long, and Beaumarchais was requested to make it over into four acts, which he did, "taking out the fifth wheel of his coach." It was later, "in order to make an impression" that the title was changed to "The Barber of Seville." From the first it was intended that the piece should be set to music, as the author wanted to make of it an opéra-comique and to present it at "Aux Italiens" in Paris.

It was Paisiello (1741-1815) who first wrote an opera on the story of "The Barber of Seville." His work was coldly received when it was first performed, but finally took such a hold on the Italian public, that when Rossini's opera on the same subject was produced, the Romans refused to give it a hearing.

Again in 1815 was this comedy brought into prominence when Rossini produced his world famous "Barber of Seville." It was, however, first as "Almaviva" that it failed to please the Romans; but soon it began to be appreciated and remains one of the favorite operas with the public up to the present day, with every

probability of its popularity continuing for many years.

There is no remedy for bringing the verse writers into greater prominence, and they will undoubtedly continue to be overshadowed by the musicians. One wonders a little why.

It is quite true that the writer of the lyric seldom receives on programs the prominence given to the composers, although on songs in sheet music form, the verse writer often figures in just as large type as the composer. Our correspondent seems to have failed to take into account the fact that—except in the case of the verses of master poets—the song poem itself is seldom of a literary quality which would entitle it to separate publication. In nine times out of ten, it is the music that makes the poem and not the poem the music.

This is also true of operas. How many opera librettos, no matter how skilfully made, would amount to anything alone, either as a stage piece or as a bit of dramatic literature? The "Barber of Seville," of course is an unusually fine libretto of its kind and there is so much recitative that a great deal of the flavor of the original comedy is retained; but think of "The Magic Flute," or even of Wagner's "Twilight of the Gods." Humperdinck's "Koenigskinder" is an instance of an opera set to a book which had already been a success as a play, and which was set to music complete, practically without alteration, to make it suitable for a libretto. The consequence is that the work, although often times charming, is altogether too long.

We are confident that our correspondent on reflection will realize the fact that in the great majority of cases it is the composer who contributes by far the most to the success of a song or an opera and not the author, which would seem to entitle him to the larger type.

HOW TO SING

In a recent issue of the London Daily Telegraph was a timely and instructive article on Economy in Diction by the well known Irish baritone, H. Plunket Greene, whose art is known to the concertgoers of New York. He maintains that the three deadly foes of vocal progress are the directions usually given to vocal students: "1. Open your mouth. 2. Drop your jaw. 3. Hold your breath," of which he says that they are "all three unapplied in speech; all, therefore, artificial and self-conscious, the very negation of the art that conceals art, hideous alike to sound and sight."

"Singing," he continues, "at the best of times is an ugly thing to watch. It is only its association with sweet sounds and lovely language that has hypnotized us into believing it beautiful. As a cinematographic study it comes next to eating . . . And what is the jaw used for in singing?"

As a method of compelling attention it is the standby of the ventriloquist's dummy and the booming contralto. It was Samson's weapon of offense in Biblical times; it is Delilah's most offensive weapon today. For vocal purposes it is practically nonexistent. It is used to articulate a few of the most ugly consonants. . . . It has practically nothing to say to the formation of a single vowel, and vocal tone is carried on the vowel." We are quoting from H. Plunket Greene, Irish baritone of London, and not attempting to give vocal instruction to the many vocal instructors who read the MUSICAL COURIER. They must decide for themselves how much of the jaw theory of H. Plunket Greene is right or wrong. If singing is a totally distinct art from speaking, he may be wrong in saying that the jaw should not be lowered in singing. If singing is only sustained talk, he may be justified in condemning a practice which makes talking almost incomprehensible and very affected. Any one who attempts to talk with the jaw lowered will soon discover how stupidly hollow his tone sounds.

But let us listen again to H. Plunket Greene. "The only difference between song and speech is that song is sustained and speech is not, and such sustaining is done by the breath. . . . To the trained singer, singing in the middle and lower registers of his voice should be practically as effortless as speech, and to those registers belong four-fifths of song. It is only on sustained sounds in the higher registers of the voice that he applies conscious effort, and that effort is invariably and automatically accompanied by wide opening of the mouth and holding back of the breath. Here are our old friends Open Your Mouth, Drop Your Jaw, Hold Your Breath. And mark the company they are in. They are associated throughout their career with Effort." According to H. Plunket Greene the cause of so much bad singing is that the

student is trained to use intentionally the same effort in the medium and lower registers that he uses automatically in the upper registers. He says that the solution of the difficulty is very simple. His rules are: "Leave your mouth alone, leave your jaw alone, leave your breath alone, and get back to speech." He maintains that the object of all singing is to make words more beautiful. We suppose he implies that when the words cannot be understood the singing is bad. Of course all singing teachers try to make their pupils pronounce distinctly, but many teachers work first to get what they consider a beautiful tone and then try to add the art of enunciation to the beautiful tone. If we understand H. Plunket Greene, he apparently makes the clear and natural pronunciation of the syllables the foundation of all singing. Perhaps he believes that beautiful voices cannot be made and that it is better to produce a perfectly natural tone of moderately good quality than it is to make vocal tones which, though beautiful, sound ever so little affected and artificial. It must never be forgotten that the voice is the only musical instrument which is part and parcel of the performer. It is sensitive to everything that affects the performer. It reveals the mentality, the culture, the honesty or affectation of sentimentality, the conceit or timidity or assurance, of the performer in a way that no other instrument can reveal the nature of the executive artist. There is no quality in any voice which can redeem a lack of sincerity. Foreign artists singing unintelligible words often exert a powerful influence on the emotions of their hearers by reason of the sincerity which is manifest in all their vocal tones. And many a singer fails in his mother tongue simply because his vocal tones are vitiated by self-consciousness of vocal effort and the desire to display his art as a singer. Of this much we are certain. But whether H. Plunket Greene is right or not we leave to our readers to decide. Statements made by a singer of repute and long experience cannot but prove of interest to vocal students, very many of whom have been taught to do everything that the Irish baritone declares should not be done. If some of the great vocal instructors who are constant readers of the MUSICAL COURIER will take the trouble to enlighten us on the mysteries of vocal tones, which mysteries we see, as it were, through a glass darkly, we shall listen meekly and attentively. Meanwhile we cannot but believe that voices, like poets, are born, not made. We also believe that the best natural voice in the world will lose very much of its charm if a bad method of production has been forced on the singer by incompetent teachers. It is against this kind of teaching that H. Plunket Greene has been writing. He has not said a word about natural voices. He seems to take for granted that natural voices exist.

BACH OR WAGNER?

Who is the greater of the two composers, Bach and Wagner? We have occasionally been asked this question, and we always reply that Wagner is still too near us to be finally judged. Recently we came across an essay on sculpture in Mackenzie's National Encyclopedia which indirectly answers the question about the composers. Says the author:

Praxiteles . . . may be considered as the chief master of that school of sculpture whose object is to please and fascinate the senses, as contradistinguished from that earlier and greater school (of Phidias) which aimed chiefly at instructing and elevating the mind.

Substitute Wagner for Praxiteles and Phidias for Bach and the description of the two schools will stand. But we still refuse to say which is the greater school. We merely point out the difference between them.

It is easy to look back to ancient days when Phidias and Praxiteles, though separated by two hundred years, appear to be contemporaries. The styles of both of them are equally antique to us. But how can we judge of Wagner who wrote our modern music for us and whose death was noticed not so very long ago in our evening newspapers? Some day "Mastersingers" and the B minor mass will seem equally antique to the distant generations who will occupy our places in due time. Upon them will devolve the task of saying who is the greater composer. Somehow we have an uncomfortable feeling, however, that the reputation of Bach and Wagner will suffer more in the next twenty-three centuries than the renown of the Grecian sculptors has suffered since the death of Praxiteles in the year 280 B. C.

OPERA, BALLET, SYMPHONY

We are continually being asked whether the opera is greater than the symphony or the symphony greater than the opera. Now and then we read of a dance enthusiast who maintains that the ballet is greater than either the symphony or the orchestra. We decline to be drawn into controversies other than musical and are too modest to pose as arbiters of all the arts. Let others settle the claims of poets, sculptors and painters and, at the same time, let us confine our attention strictly to music.

The opera is a combination of drama, gestures, singing, instrumental music. The ballet is a combination of gestures and instrumental music. The symphony consists entirely and only of instrumental music. There have been occasional attempts to combine colors with music and perfumes with music. It is at least eighteen hundred years since Apuleius described an ancient ballet in his "Metamorphoses," Book X:

"Presently the flutes began to breathe soft Lydian airs, that thrilled the audience with delight; but greater still was their delight, when Venus began to move in concert with the music, and with slow lingering steps, and gentle sinuous flexure of the spine and head, and graceful movements of the arms, to respond to the soft modulations of the flutes; while now her eyes swam with voluptuous languor, now flashed with the ardour of passion, and sometimes she seemed, as it were, to dance with eyes alone. . . . After that judgment of Paris was finished, Juno and Minerva retired from the stage in sorrow and anger, and showed by their gestures the indignation they felt at being rejected; but Venus, full of joy and merriment, testified her gladness by dancing with all her choir. Then wine, mixed with saffron, burst forth on high from the summit of the mountain, through a pipe that lay concealed, and flowing in scattered streams, besprinkled as it fell, with an odoriferous shower, the goats that fed around, and changed their native whiteness for a more beautiful yellow tint. And now, the whole theater exhaling a sweet odour, a chasm of the earth absorbed the wooden mountain."

The ballet of our day makes use of color only to vary the costumes of the dancers and embellish the scenery. In operas, color is used exactly as in ballets. Odors, however, play no part in any modern entertainment. The flashes of colors on a white screen in a darkened concert room, which are attempted at rare intervals, have been emphatic failures that were greeted mostly with derision.

Would the music of an opera, if played alone, without drama or gesture, be able to hold its own against a symphony, symphonic poem, or an overture?

Could a ballet give any satisfaction without music?

Does the symphony or other instrumental composition require additional accompaniments in the shape of colors and gestures and words spoken or sung to make it a higher art?

These are questions each must answer for himself. For our part we may say that the opera is most attractive when the instrumental part is well played by an efficient orchestra and the vocal parts are splendidly sung by the best voices. We care very little about the story of an opera and no amount of magnificent scenery and ballet accessories will redeem an opera that is badly sung. Opera is pre-eminently the domain of the great vocalist. A certain amount of good music is necessary today moreover, as modern operatic audiences have considerable musical culture.

The ballet is of course primarily a dancing performance. The best of music and the most gorgeous scenery and costumes will not save a ballet that is badly danced. The ballet has a story too, as the opera has. But the interest in the story that is told in the primitive language of signs and gestures is exceedingly slight compared with the pretty pictures made by the sinuous lines of draperies and limbs and what Homer calls "the twinkling feet of the dancers." The appeal of the ballet is therefore mainly to the eye, seconded by a strong appeal to the ear through the music of the orchestra.

It is hardly necessary to say that the sonata, symphony, symphonic poem, overture, and many another instrumental composition, is intended for the ear alone. No drama, color, perfume, gesture, or other extraneous and disturbing element is required. In fact, the greater the work is the more it demands the undivided attention of the hearer. The great composer who writes for the ear alone writes all that the ear can hear and the intelligence

follow. To distract the attention of the audience with pictures and dances during the performance of the greatest instrumental compositions is to prevent the audience from attending properly to the music. We do not for a moment say that the average hearer would not enjoy a ballet while a symphony was being played. We only say that the average hearer would not hear all the music had to say if he gave part of his attention to attractions for the eye. Good operatic music is composed on broad lines with clear cut, striking themes, which can be heard well enough by an audience which is watching a simplified and clear cut play on the stage at the same time. But the best instrumental concert works are so full of detailed subtleties that to follow a play or watch a dancer during a performance of the best instrumental music is to miss a great portion of the composer's message. No doubt it would be equally delectable to eat a good dinner during a performance of a symphony. The diner might be perfectly happy, but it would be wrong to ascribe his joy entirely to the music.

We see no reason for angry disputes over this subject, however. It does no harm to a musical work to play it for a meal, a dance, or a funeral. The printed score remains the same for the next purist to treat with reverence and for the next dancer to trip and whirl to. What difference does it make so long as the public enjoys it. There will always be symphony concerts enough for those who wish to take their musical pleasures very seriously.

The drama requires no music. Who would be foolish enough to interpret Shakespeare with dances? Shakespeare has put everything into his words. Charles Lamb and many others hold that Shakespeare is better read than acted as the actors must always fail to reach Shakespeare's ideal characters.

The symphony requires no drama. Who would be foolish enough to interpret Beethoven with dances? Beethoven has put everything into his music. Yet there are numbers of dancers who believe that their steps and gestures interpret Beethoven. The fact of the matter is, however, that the ballet requires music. It is not an independent art. But it is not a matter of fact that music requires the ballet. It is an independent art that has reached its great development during the past two or three hundred years. It is useless for the dancers to point to the great antiquity of the ballet as an argument in favor of its high rank as an art, for the art of the dancer has lost the emotional significance it once had when the public understood the language of gesture and it has become merely a graceful form of gymnastics and exercise. Music, on the contrary, has risen from its lowly office as an accompaniment of the dance, such as Apuleius described, and has developed into a completely independent and magnificent art for the ear alone.

A POOR METHOD

The Community Music League cannot do itself any poorer service than by sending out such a ridiculous thing as this "Ode to Thanksgiving." Aside from the ludicrous nature of the words in the Armistice verse, the "poet" has provided for the musical accent coming upon the second syllable of "hastened" and "Armistice," just, we presume, to give a little variety to the theme. We are willing to wager that such musicians as Dr. Hollis Dann, of Cornell University; Frederick Schleider, president of the National Association of Organists, and Clifford Demarest, warden of the American Guild of Organists, whose names appear on the Advisory Board of the Community Music League, never saw any such insult to music as this "great national thanksgiving song" before it was sent out. Presumably, the Community Music League wants to implant a love for good music in those who do not know what good music is, but, if this is the standard that the league itself fosters, the results are bound to be rather discouraging.

Sometimes the writers in our daily newspapers make an idle jest about the European artists who travel in America to gather dollars for their foreign homes. What if they do? We modestly consider ourselves the flower of culture and intelligence from which the foreign bee sucks honey. But, unless our bee-ology is all wrong, these same bees scatter the seeds of art among us. Would we honestly be willing to hand back to Europe all its art influence among us in exchange for the unnumbered dollars we have paid our friends the artists?

This week Orville Harrold performed the unusual feat with the Metropolitan Opera Company of singing Rodolfo in "La Bohème" at the Metro-

politan Opera House on Monday evening, December 29, and the title role in "Faust" at the Brooklyn Academy of Music on Tuesday evening, December 30. It will be noticed that when the exigencies of the repertory made this necessary, it was to an American artist that Mr. Gatti-Casazza turned.

SIXTY-TWO YEARS AGO

Who among all the eminent pianists visiting us this season of 1919-20 will make a name our great-grandchildren are to know? There are at least six players of wonderful skill, remarkable art, high intelligence, great personal charm, in America now. We must, of course, refrain from mentioning their names, as we are not making comparisons or commenting on their performances at all. We are only wondering how many of them will be known to the music lovers of New York sixty-two years hence.

Sixty-two years ago Sigismund Thalberg made his first bow to a New York audience in Niblo's concert rooms. He had long been famous throughout the world as the greatest rival Liszt ever had. Mendelssohn took the side of Thalberg, and Schumann sided with Liszt. But why is Liszt now even more famous than ever and Thalberg practically unknown except to those of us who delve into old magazines and pore over dusty histories? The public knows nothing whatever about him. His compositions, numbering seventy-eight works—otherwise ops.—have been laid away in the storeroom. Yet he was the greatest pianist New York had ever heard and his success was enormous. George W. Curtis tells us how he appeared to him:

"A gentleman with side whiskers and no mustache, unostentatiously dressed, entered upon the platform. His manner was grave and tranquil, and he bowed respectfully as he seated himself at the instrument. Immediately, without a flourish or grimace, steadily and calmly watching the audience, he touched the piano, and it began to sing. There was no pounding, no muscular contortion. Nothing but his hands seemed to be engaged, and apparently without effort they exhausted the whole force of the instrument. It was in every respect except its great effectiveness the reverse of De Meyer's playing. The effect, indeed, was astonishing. When the player arose, as quietly and gravely as he had seated himself, there was a tumult of applause, to which he bowed and tranquilly withdrew."

G. W. Curtis mentions the name of De Meyer casually, as if he took for granted that everybody knew the name. But if Thalberg is forgotten De Meyer has absolutely vanished in oblivion today. He used to astonish our grandparents at his concerts in the Tabernacle, in Broadway near Leonard street. The best people of fashionable Union Square drove down town to his wonderful recitals. He visited New York at least five years before Thalberg, and Thalberg had to win favor from a public which was not ready to believe that a greater than De Meyer was possible. Let us quote again from Curtis:

"De Meyer seemed to suppose that the full range and power of the piano could not be developed except by grotesque methods. . . . It was slam-bang playing, but so skilful, and with such a tickling melody that it was irresistibly popular."

Then Curtis, in his little sketch, "Thalberg and Other Pianists," tells us about a pianist who appeared just before or about the Thalberg period, "whose fame eclipsed all others":

"Upon his arrival Gottschalk played privately at a small party. He was a foreign-looking youth, with a peculiarly dull eye, and taciturn, but he was familiar with every kind of music. When he was asked he played Chopin, and with great skill. But his chief successes were his West Indian melodies, which were full of picturesque suggestion. His execution was rapid, brilliant, and forcible."

Thanks to a few characteristic piano pieces, the name of Gottschalk is not altogether unfamiliar to the musical public, but of course his playing has long ceased to influence or interest any one.

Are we not justified in wondering therefore who will be known of today's pianists to the public of 1982? What a long way off that date now seems! Yet we know well enough that many a little child who trips so gaily to this season's Sunday afternoon concerts will shake a gray head sadly in 1982 and recall the wonderful pianists and singers of 1920, who understood the art of bringing out a melody and whose programs were not filled with the meaningless and distressing discords of 1982.

NEW YORK CONCERTS

(Continued from page 17.)

WEDNESDAY, DECEMBER 17

St. Cecilia Club—John Barnes Wells, Soloist

The seventy-nine women singers of the St. Cecilia Club, Victor Harris, conductor, began their fourteenth season with the private concert of December 17 held in the ballroom of the Waldorf-Astoria Hotel. Conducting without a baton, from memory, Mr. Harris gets excellent results, for in the language of a certain musical wag, "he has the score in his head instead of his head in the score." Mr. Harris is enabled in that manner to concentrate his entire attention on his chorus, and as many of its members have been in the ensemble for years, it can well be understood why such homogeneity of purpose and execution exists between the leader and his singers. Not only are the voices carefully selected but also they are applied with acumen and effect to the compositions in hand. For instance, the sopranos sang high B flat in "Till the Halls of Heav'n Rejoice"; there was a remarkably well graded dynamic climax in "Then to the Skies"; infectious swing and impetus marked the delivery of Harriet Ware's "Fairy Bark" and "Dance the Romaika" (perhaps because the singers liked them so much); the utmost simplicity and tenderness were in Clutsum's "I Know of Two Bright Eyes," and exceptionally broad tonal volume was used by the altos in the opening verse of "Deep River" (Fisher).

Humor and lightness of delivery were in Harry Burleigh's "O, Didn't It Rain." A quaint dance song of the eighteenth century, "Margoton" (Ferrari), in G minor, was sung with final adjustment of nuance in tone and phrasing. So much charm invested the presentation of Brogi's "Veneziana" that it had to be repeated. In it two unnamed solo singers did their parts particularly

well. Another one scored equally in Forsyth's "Love's Last Gift," in which there was also excellent unison singing by the sopranos when the best climax of the evening was attained. Edgar Stillman Kelley's "Israfel," composed for the club and sung for the first time, is difficult and unusual, but well worth the work put in it. Mr. Di Stefano, harpist; Alfred Boyce, accompanist, and Louis R. Dressler, organist, assisted.

John Barnes Wells, tenor, was the soloist, singing songs by Goring-Thomas, Staub, Harris, Handel, Lane, McKinney and his own "Kitty." Tonal beauty prevailed in his singing of "O Vision Entrancing," and the humorous refrain of "The Sailor's Life" was appreciated as a contrast. He was recalled. Thus far the present writer heard, consisting of the first part of the program only; it was then after ten o'clock, and another concert under the same roof claimed his attention.

The program was too long. Mr. Harris, excellent accompanist that he is, nevertheless stressed his piano too much when he played for the soloist, Mr. Wells, especially in Mr. Harris' own "Song from Omar Khayyam."

Among those present were Harriet Ware, Edgar Stillman Kelley, and Harry Burleigh, all composers of works sung during the concert. Why not indicate this fact to the audience, which is always eager to see real live American composers? Why not print the names of soloists, such as sang so creditably in the "Vision" and "Last Gift"? And lastly, why print 103 names in the list of singers, when seventy-nine sing? They should either all help Mr. Harris in his fine artistic efforts, or not be dignified with publicity.

Carolyn Willard, Pianist

Carolyn Willard, the well known Chicago pianist, gave her annual New York recital at Aeolian Hall on Wednesday afternoon, December 17. The whole of Miss Willard's program was unhackneyed and, in consequence, decidedly interesting. The first group contained the

Italian concerto (Bach), "Duo Repos d'Amour" (Henselt), and rhapsody, op. 119 (Brahms), and the last group, burlesque march, "Trabel On" (Otterstroem), "La Couturière" (Moussorgsky), "Hungarian," op. 39 (MacDowell), and two concert etudes, op. 23, in D minor and C major (Rubinstein). Between these she played two Liszt numbers that are seldom heard—the Eclogue from the "Années de Pèlerinage," and "Murmurings of the Forest"—and three Chopin numbers.

It shows decided intelligence on the part of a pianist to get out of the accustomed rut of program making, and to provide a list of works which are unusual and, at the same time, interesting and effective. This is just what Miss Willard did. The Italian concerto at once revealed her possibilities as an artist. She has fine musical taste, a thorough knowledge of style and the sensibilities of an acute musicianship. Her technical equipment is ample, and she is a decided colorist, especially in delicate or fanciful passages. Particularly good were her opening numbers, the Bach number and the Liszt "Murmurings of the Forest," with its foreshadowing of Wagner. The "Trabel On" march was a clever bit of musical humor, built upon one of the best negro tunes, and Miss Willard did full justice to its burlesque character. The two concert etudes of Rubinstein, as played by her, made a brilliant finish to an interesting afternoon. Not the least thing to her credit is the fact that she selected a program which was not over long. Too many pianists are not so considerate. There was a good sized audience, which showed its appreciation of the pianist's work.

THURSDAY, DECEMBER 18

Philharmonic Society—

Margaret Matzenauer, Soloist

At the concert of the Philharmonic Society, Thursday evening, December 18, the soloist was Margaret Matzenauer, who sang three symphonic songs by Josef Stransky, conductor of the orchestra. The first two, "Moonrise" and "Requiem," had been sung before at the Philharmonic concerts, once by Schumann-Heink and once by Julia Culp; but the group included a new one, "To Solitude," set to an original poem by Sigmund Spaeth, and composed only last summer. "To Solitude" is simpler and more directly melodious than the others, an agreeable song to hear, distinctly pastoral in character. There is a clever use of a basso ostinato and a canon between the voice and orchestra. The audience liked it very much indeed, and insisted upon a repetition. It was splendidly sung by Mme. Matzenauer, as were the other two. At her second appearance she sang Brunnhilde's music from the immolation scene in "Götterdämmerung," using a new English text especially made for her by H. E. Krehbiel. There is no finer Wagner singer today than Margaret Matzenauer. About her vocalism there is nothing new to be said, but the especially noticeable point in this number was her fine English diction, which did full justice to Mr. Krehbiel's excellent and effective translation.

Mr. Stransky led the orchestra in the Beethoven "Eroica," and between Mme. Matzenauer's two appearances gave a spirited reading of the Saint-Saëns symphonic poem, "Phaeton."

Ruano Bogislav

Attired in gypsy costume, in which she is a striking figure, Ruano Bogislav (Mrs. Ricardo Martin) gave "An Hour of Music" at the Princess Theater, December 18, with Ewan Paul, pianist, and the Balalaika Quartet assisting. The main features of the affair were the stage setting, with the Balalaika players seated on cushions around the piano, and colorful stage draperies; characteristic singing of Slav songs, ranging from Hungarian through Serbian, Little Russian and Czech-Slovak folk melodies by Mme. Bogislav; the excellent playing of Mr. Paul, especially of Leschetizky's "Two Skylarks," and the associated dancing of the singer and Stanislaw Portapovitch. Mme. Bogislav sings with a freedom born of intimate knowledge, giving every possible nuance to the strange songs. The string players had precision and expression in all they did, and the novel matinee was much enjoyed by a good sized audience.

(Continued on page 36.)

DICIE HOWELL, Soprano

Scores in Verdi Requiem December 9, 1919

"Miss Howell displayed a voice of much purity, which was used with the utmost discretion. Her solo, 'Libera Me Domine,' which was the last one of the concert, was given with much skill and lovely quality, and was greatly applauded."—The Bridgeport "Evening Post," December 10th, 1919.

"Miss Dicie Howell, the soprano soloist, has a sweet, clear voice of exquisite quality. She succeeded in winning her audience."—The Bridgeport "Evening Herald," December 10th, 1919.

"Miss Howell, soprano, has a fine voice, and gave justice to the several difficult parts."—The Bridgeport "Times," December 10th, 1919.

Appearances Booked Since October 22, 1919:

Oct. 22—Hackensack, N. J.	Dec. 20—New Haven, Conn.
Nov. 5—New York City, Conn.	Dec. 21—New York City.
Debut—Aeolian Hall.	"Message of the Star" (aft.).
Nov. 11—Brooklyn, N. Y.	Dec. 21—New York City.
Dec. 8—Pelham, N. Y.	"Messiah" (evening).
Dec. 9—Bridgeport, Conn.	Dec. 22—New York City.
Verdi's "Requiem."	Saint-Saëns' Xmas Oratorio.
Dec. 10—New York City.	Jan. 17—Brooklyn, N. Y.
Dec. 11—East Orange.	"Holy City."
Dec. 17—New York City.	Jan. 25—Lowell, Mass.
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MUSIC AND PUBLIC EDUCATION

High School Music of the Future

The Change in Secondary Organization Necessitates a New Curriculum—The Intermediate School as a Solution of the Problem

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

The term "secondary education" has been used so frequently in school management that we have come to look upon the high school as a thoroughly established four year course. This, coupled with the eight years of the elementary school, has brought about the reference to school organization as the "8 and 4" plan. It is quite evident that the present academic high school does not serve its general purpose, as far as the educational welfare of the child is concerned. For example: If 2,000 children enter a high school each year and less than 400 graduate at the end of the four years, the 80 per cent. mortality represented by these figures would indicate that there is something lacking in this scheme. Otherwise children would remain in school and graduate.

Statistics clearly prove that the great majority of children remain in high school for one year only. This has led to the formation of a new school plan known as the "6 and 3." In other words, the elementary school shall be a six year course, and the intermediate school is to represent a three year course of the present 7th, 8th and 9th year grades. An additional suggested arrangement is that each school be reorganized on the basis of a "6 and 6" plan. This arrangement would permit a child to remain in the same school and practically under the same teachers for his intermediate and high school course.

MUSIC AS AFFECTED BY THESE CHANGES.

It is self evident that a rearrangement of the general plan of organization necessitates a change in the type of music work which up to the present time has been recognized as of the high school standard. The present system of high school music offers indeed very little as a contribution to musical education. In a great many school systems music (sight reading classes and choral practice) is a required subject for the first two years of the four year course. This is a poor time to institute a compulsory course in singing, because the average pupil at this time is vocally at his lowest point. He is passing through the age of adolescence. In the third and fourth year, when he is not required to attend singing classes, he is vocally at his best.

WHY PUPILS DO NOT ELECT MUSIC AS A SPECIAL SUBJECT.

The establishment some years ago of electives in high school music such as elementary harmony, musical appre-

ciation, history of music, etc., marked a turning point in the development of the subject. For a short time pupils were very anxious to obtain not only a knowledge of these subjects in music, but also to obtain State credit toward their graduation for this work. Soon the number of pupils devoting themselves to music as a special subject grew steadily less, due to the fact that the colleges and universities would not recognize music as an entrance subject.

The establishment of schools of music in several of our American universities has done a great deal toward elevating the subject, but just so long as the college authorities refuse to recognize music as an entrance requirement just so long will the high schools of this country remain in their present stage of development.

THE INTERMEDIATE SCHOOL AS A POSSIBLE SOLUTION OF THE PROBLEM.

Assuming that the majority of schools throughout the country will be reorganized on the "6 and 3" plan, the course of study for the elementary division would have to be revised so that for the latter three years of this period intensive work could be devoted to the actual reading of music. In the intermediate three years the child could be trained to a better knowledge of the appreciation of music and his first steps in orchestral playing. In the ninth year assembly, chorus practice should be compulsory. There should be an elective chorus period. All children who are anxious for advanced sight reading and choral singing may be permitted to attend and receive regular school credit for this work. Provision should be made whereby classes in instrument playing should be established during school hours, and for which credit should also be given.

It must be remembered that the junior high school is in reality a pre-vocational school. There are three divisions to this unit:

- (A) Academic course.
- (B) Commercial course
- (C) Manual course.

In the commercial and manual courses it is not reasonable to expect that the subject of music as a vocation would be stressed. This is left to the academic field, but by no means should music either as a required or an

elective subject be abrogated from the curriculum, because its cultural influence is needed more now than at any other time in the development of this country. It is true that these schools are ordained to fulfill a certain mission, but the preparation for business alone is not all there is. I am convinced that if the schools of our country spent half the time in teaching a child how to use his hours of recreation as efficiently as they prepare him to make a living we would have less need for children's courts.

THE POPULAR COURSE OF STUDY.

While community chorus singing, orchestral practice, etc., serve their purpose in our curriculum, the time is not far distant when the fully established course of music in all its branches must be incorporated into our academic high schools. It is not wise to force the untalented child to intensively apply himself to the study of music beyond the tenth year of his education. Thereafter such courses should be provided for the talented child which will parallel his general academic training, and which will prepare him for his college entrance requirements. By this scheme we shall not alone develop musicians, but musicians who are intelligently trained, and who must in every way be the mental equal of his competitors in other professions.

To paraphrase a once popular song, "the long haired musician is now an exhibition." Gradually we have been removing the virtuoso from the freak class, and the public has demanded more than an unusual appearance to guarantee success.

HAVE YOU HEARD THAT—

The National Conference plans a very attractive meeting in Philadelphia during March? The Philadelphia Symphony Orchestra will co-operate on two occasions during the week, and the supervisors of school music are to gather around the Liberty Bell and sing patriotic songs.

Pietro A. Yon Lauded

Pietro A. Yon gave a highly successful concert in Emporia, Kan., on December 5, and Daniel A. Hirschler, Mus. B., A. A. G. O., dean of the School of Music of Emporia, wrote some excellent comments regarding the performance.

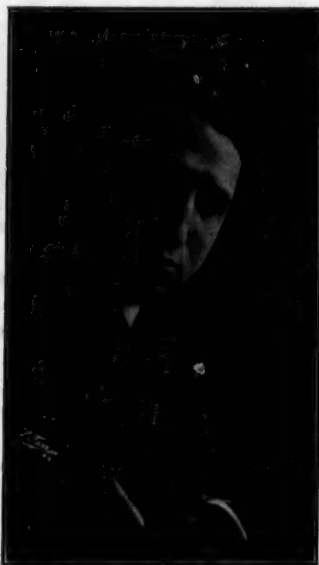
"A Player of Robust, Manly Style, a Master of Rhythm" (*New York Times*) is

PHILLIP GORDON

Whose Recital at Aeolian Hall on December 21st Disclosed Him to Be
"A NATIVE PIANIST OF UNUSUALLY BRILLIANT GIFTS"

"Technically his performance was admirable. He played Chopin's etude for black keys with just the right amount of brilliance and clearness. The Scherzo in B flat minor was done with a display of technique and of dashing rhythm that was good to hear. Liszt's difficult B minor sonata offered many opportunities to exhibit his crisp finger action."—*New York Herald*.

"His playing throughout was clean, crisp, refreshingly clear-cut. In the Mozart C minor Fantasia there was great tonal beauty; in the numbers which made a greater demand on his technique he showed that his fingers were splendidly able to cope with every difficulty. Mr. Gordon has developed surprisingly since his recital last year; he plays with authority and fine intelligence. He colored the Chopin group with a sensitive imagination, drawing a true loveliness of tone that was appealing without any tendency to over-sentimentality."—*New York Evening Mail*.



"Mr. Gordon is a pianist whose clear-cut technique and fine rhythmic sense are abundantly evident. Of such things as Chopin's Etude for black keys, and the B flat minor Scherzo, and the Mozart B minor Fantasia he gave well-balanced and even brilliant performances."—*New York Tribune*.

"A player of fineness, of delicacy, of musical enthusiasm which strikes fire, he is among the happiest of the youths to hear."—*New York Evening Sun*.

"Mr. Gordon's playing was brilliant. All of it was rhythmic and musical and technically fluent and charming."—*New York World*.

"He is a player of robust, manly style, a master of rhythm, and, in the most difficult passages, of crystalline clarity; the study on the black keys, by Chopin, was an example which the house would have liked to hear again."—*New York Times*.

"The young pianist's style is direct, buoyant, vigorous, absolutely without affectation. He has the instincts of a genuine musician."—*New York American*.

His Second New York Recital for This Season Will Take Place at Aeolian Hall, on February 12th

Management: DANIEL MAYER, Aeolian Hall, New York

STEINWAY PIANO

WARREN PROCTOR CHAMPIONS ALL-ENGLISH PROGRAM

Tenor Believes Singers Should Give Public Things They Can Understand—Says Variety of American Songs Offer Good Choice for American Program—Penn's "Smilin' Through" Warmly Approved—Sketch of His Career

Iowa seems to have been the birthplace of more than one of our leading American singers. At least four young men pulled up stakes there and at different times journeyed



Photo by Laguerre, Chicago

WARREN PROCTOR,
On tour with Tetrassini.

East to claim honors in the field of music. They were Clarence Whitehill, Arthur Middleton, Marion Green and lastly, Warren Proctor, the latest, perhaps, to achieve success.

Mr. Proctor's career up to the time he became a member of the Chicago Opera Association might be called an up hill pull. The son of a minister, he stopped school at a very early age to go into business, in which he was engaged for three years before he began to study music seriously. He had previously sung as an amateur at little entertainments and at school commencements, until one eventful eve when he was heard by a New York woman who just happened to be in his audience.

STUDIES ACCOUNTANCY

"She came around to see me after the affair was over," Mr. Proctor told the writer, "and asked if I would like to call to see her the next day and talk about my voice. Well, to make a long story short, I walked about three miles through the country to make that call, and as a result, shortly after went to Dubuque, Iowa, to accept a choir position and to study. Realizing soon that I hadn't had enough education, as most boys do after not having made the most of their opportunities, I decided to take a business course in accountancy. I did that mainly to earn money to study voice and incidentally"—he laughed—"learned less of accountancy. I guess I became more and more greedy, too, for knowledge, because I kept working hard so as to

complete my high school and college education, at the same time keeping up my vocal. My earnings also put a sister through college, I am happy to be able to say. During my years as a student at Cedar Falls and Grinnell universities, I helped myself financially by teaching harmony and music.

ONE NIGHT STANDS

"Well, when the time came to start my professional work, I thought the best try-out would be Lyceum work—to get out and let the public hear and see if they liked me and what things I lacked. For two seasons, therefore, I did one night stands and found that my work seemed to be enjoyed. If more young singers got out and did the same thing, rather than listen to the ravings of some overzealous friend, it would be more beneficial. Next, I went to Chicago for further study, always paying the way with my voice. When I had been there but a little while, I met a young woman and—yes, I married her on the spot! And let me tell you," Mr. Proctor's face fairly beamed his happiness, "a wife and home is the greatest thing on earth. Yes," he added seriously, "my successes came after. There is so little said of the good of married life these days that I am always glad to say I am happy because it is true."

Mr. Proctor's association with the Chicago Opera is too well known to need comment here. Nor must one confine his activities to just the heavy operas, for he achieved remarkable success in the lighter ones, such as "The Mikado," "Pinafore," and "Chimes of Normandy" with the Gallo English Opera Company, which opened in New York early this fall and then played to full houses in Washington, Philadelphia, New Haven, Providence, Quebec and Montreal. Mr. Proctor, incidentally, is exceedingly interested in the finer light operas and thinks that they should be helped by good singing voices. After eight

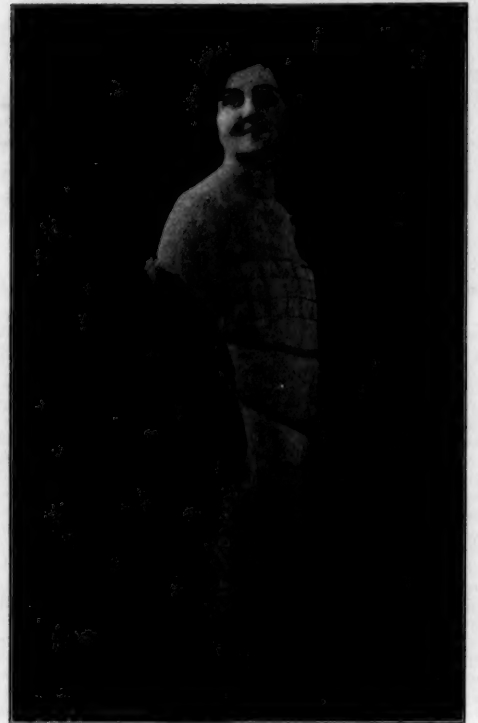


(1) Arriving in Chicago in 1911 from the prairies of Iowa.
(2) Leaving Chicago several years later for New York.

weeks as a member of the Gallo Company, the tenor was obliged to come back to New York to prepare for his present tour with Luisa Tetrassini. On November 30 as her assisting artist along with Mayo Wadler, American violinist, when he sang at the Hippodrome, he made an excellent impression, especially in his interpretation of the songs in English. In touching upon program making, Mr. Proctor said:

CHAMPION OF ENGLISH PROGRAMS

"Most of my songs on tour with Tetrassini will be sung in English, except, of course, whatever arias I do. The tour lasts until May and we work our way back from the Pacific Coast. I am, by the way, a champion of English songs and gave an entire program in English in Chicago not so long ago. The translations I made myself and in the case of some German ones that were not good, I did those also. It takes more than a poet to set lines to music; I believe, one must also be a thorough musician and understand the value of musical phrases. The reason for the unpopularity of some of the greater artists in concert and recital is because they give so few things that are understood. 'Give in English so they can understand' is my maxim. Of all the variety of American compositions one can make a very good choice of songs for a complete program of American works, which, by the way, I hope to give one of these days in New York. The Italians like to



MANA-ZUCCA,

Composer of "Spring Came With You," which is being featured by Florence Easton, of the Metropolitan Opera Company.

sing in Italian, the French in French, and the Germans in their tongue, so why not the English speaking people in theirs? English is easy to sing, and to those who say that it is not, prove to them that they are wrong."

Of Mr. Proctor's Chicago program in English, the critics spoke very commendably. Mr. Devries, the leading French critic of that city, went so far as to state that the French songs in English were not detracted from through the translation, but as a matter of fact, had been enhanced because the audience understood the story of the song. The other critics were unanimous in their approval, which bears out Mr. Proctor's ideas.

As a contrast for gripping an audience—getting "under their skin" as it were—Mr. Proctor said that he knew of no song that has more latent power than Arthur A. Penn's "Smilin' Through," and "Spring's a Lovable Lady," by Keith Elliott, also received a word of warm approval.

J. V.

Louis Cornell Receives Warm Tribute

Louise K. Ulrich writes as follows regarding Louis Cornell's recital on December 3 in Neenah, Wis.:

Louis Cornell, the gifted American pianist, appeared here December 3 in recital, playing an interesting and unusual program of extreme beauty.

Mr. Cornell is a well poised artist with a gracious personality and a style that immediately won the admiration of his audience. He is not only a technically finished musician, but his playing never once lost the great depth and tonal beauty that buried itself permanently in the hearts of all those who were fortunate enough to be present. We are in hopes that Mr. Cornell will return again this season.

Towner Brothers a New Publishing House

Towner Brothers is the name of a music publishing house recently established in Fresno, Cal. The new organization will endeavor to cover the various branches of the higher class of music and will make a specialty of American works. The first publications will be issued early this month.

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RUTH RAY—A REGULAR GIRL

American Violinist Proud of Her Pioneer Blood—A Baseball Enthusiast—Baby Pigs Her Latest Fascination

"Oh, he's a tenor, but he's a regular fellow!"—the writer has heard the foregoing used frequently in description of certain people in the musical world, and so when Ruth Ray was inveigled into giving a little interview, similar words ran through the writer's head: "She's a violinist, but she's a regular girl!" And in every sense of the word it is true of this newcomer, whose debut took place on November 4 at Carnegie Hall. A thoroughly alive and wholesome young person, with not a little charm, is Ruth Ray. This the writer learned after only a few minutes' chat.

"Is this really going to be an interview?" she queried with a worried look as she sank into a big chair. "I'll be frank. I dislike them."

"All right, then, we'll call it a little chat and you will be the talkative one," quickly replied the visitor.

"Good!" she smiled. "That will be ever so much nicer. I suppose you want to know who taught me, etc.?"

"Yes."

"Well, I am from Chicago and I studied there with Winifred Townsend and later with Herbert Butler, of the American Conservatory of Music. In 1914, Mr. Butler suggested my going abroad to work with Professor Auer, which I did. The fact that the famous man expressed himself as being not only pleased but enchanted with what Mr. Butler had accomplished was a splendid tribute to my American instructor. Wasn't it?"

"You know I feel that I am American trained, for, while I studied a short time with Professor Auer in Europe, I have been with him ever since he came to America—and how he does make you work! He's a wizard! Since my return, at least for the last two years, I have done no public playing but devoted myself to study. What do you think of American training?" she ended abruptly.

"That the day is fast waning when the cry is: 'To Europe.' Of late people have realized that the American training is equally as fine and, as for the native artists and composers, they, too, are holding their ground."

AN INTERNATIONAL TEACHER.

"Then we must not lose sight of the fact that a number of the great teachers are at present on this side of the water. A man like Auer I don't limit to any country. He is international, and one cannot go to him until he is absolutely ready to be accepted. There are, on the other hand, some advantages in going abroad for study. When a student does go, he must have some definite intention of working. There he lives in a little colony and attends concerts, always being in the atmosphere. Unless he is impossibly lazy, he works constantly. Few, however, find time to idle. To my

mind, the keynote of success is sincerity in one's work. Everything else comes after that. The great thing is to work with sincerity and honesty and always to do what one believes in.

"The American works are certainly good enough to stand with the works of other composers. I am thoroughly American, you know. So much so that I have real American blood in me. I mean the right sort of blood from generations of American pioneers and—not squaws." She laughed girlishly. "Although I have some Indian blood, too. What is more, I'm proud of it."

BASEBALL FAN.

"Speaking of real Americanism," she continued, with a toss of her pretty head. "Are you a fan? And can you tell me the outcome of today's game?"

"You don't mean—the baseball series?" stammered the writer, who was almost afraid to associate the idea of baseball with music.

"Of course, I do," she returned, with a twinkle in her eye, "and I see you are a fan all right. Maybe we have other things in common. Do you swim?"

"I learned this summer!" exclaimed the writer, thoroughly proud of the achievement.

"That is my chief accomplishment. Then I drive a car—or did until I smashed into a steam roller this summer and gave the family a spill. Fortunately no one was hurt. I also enjoy horseback riding and farming."

"Farming?" echoed the listener.

"Exactly," she hurried on enthusiastically. "You see my father has a big farm just fifty miles north of Chicago and I have had lots of time to experiment there. My latest fascination is baby pigs. Have you ever seen any?"

"No—I haven't."

"Well, they're dear. I remember one little one a few days ago who had been ill and I decided to take care of it myself. I kept him for days in our apartment and fed him on a nursing bottle. You would be surprised to see the way he thrived. At first he was scarcely over five inches long, and when he graduated from the bottle stage he would drink milk from a saucer. When it was all gone he would flap the dish up and down with his nose until he got some more."

Then the subject changed to various topics and Miss Ray volunteered the information that while she relished a lively argument, because other people's opinions made one grow and understand the bigger things in life, she would "hate to be pigheaded." "Sympathy," she added, "comes from a knowledge of the bigger things—the more vital things in life."

"I love friends and people, but these days, when my time is so full, I have to take those I love best. Don't

you adore the friend who, when she meets you on the street, says, 'You are looking so well' even though it isn't true? It makes you feel happy. But the one who irritates me the most is she who declares, 'You look ill, my dear.' And the worst of it is, that you begin to feel so."

"Exactly."

At that moment Mrs. Ray came into the studio and was introduced.

"My mother, you know, is a pupil of Ganz and a fine musician, but, above all, she is an excellent critic and my best one. In fact, mother is never satisfied with my playing—"

Mrs. Ray was about to interfere, but before she had a chance the young artist continued.

"And I'm glad, for it all helps, you know. She is, moreover, my inspiration and constant ideal. Auer says, 'There are two things an artist needs to be tremendously great. Poverty and a parent! And I think he is right. When one earns his own way, he knows the value of what he has accomplished. Ernest Poole, the novelist, and I have discussed just that point, but he claims that, no matter what an artist's means are, he cannot be kept from giving his message to the world. I maintain there are times when it would be much more comfortable not to go before the public because of the strain, etc., and money in that case might play a serious part. Don't you think?'"

"Perhaps, but did you two come to any decision?"

"No! We both still hold to our own viewpoints. You see, Mr. Poole looks at the matter from the standpoint of a creative artist—and I as a public performer!"

J. V.

George Rasely Gives Recital in Janesville

George Rasely, the young American tenor who made his debut in "Chu Chin Chow" three seasons ago with much success, has been giving a series of recitals on tour incidental to his appearances with the Comstock & Gest production now on the road.

He gave a concert recently for the Apollo Club in Janesville, Wis., at the Methodist Church, assisted by Violet Martens at the piano, and won the enthusiastic approval both of the audience and the local press. Young Rasely leaps the chasm from the limelight to the church pews without a tremor, and he is equally at home both on the stage and on the concert platform. He received his early training in the church choir, and was for several years the leading tenor of the principal churches both in New York and Boston. He has given a number of recitals throughout the country for several seasons past.

He opened his program in Janesville with a group of Old English songs which he sang with rare charm and spirit. He sings with a purity of tone and possesses a musical understanding such as one seldom finds. A number of French and Italian, and a group of songs by American composers were also on the program. Among the composers represented were Hilde, Crist, Loud, Campbell-Tipton, Woodman, Halsey, Luckstone and Beach.

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THE BUGLE SONG

(TENNYSON)

(Dedicated to Augusta Cottlow.)

Words by Tennyson.

S. Walter Krebs. Op. 2, No. 3.

Moderato *p*

The spen-dor falls on cas-tle walls, And snow-y sum-mits
old in sto-ry, the long light shakes a cross the lakes, and the wild ca-ta-ract
leaps in glo-ry! Blow-bugle blow, set the wild echoes flying blow, bugle blow, answer e-choes, e-choes
dy-ing, dy-ing. O hark, O hear! How thin and clear, and
thin-ner, clear-er, fart-her go-ing; O sweet and far from cliff and scar, the
horns of elf-land faint-ly blow-ing, blow, let us hear the pur-ple glens re-ply-ing.

cresc. *dim. e rit.* *mf a tempo*

Blow, bu-gle blow, ans-wer e - choes, dy - ing, dy - ing,

love they die on yon rich sky; They

paint on hill or field or riv - er, our e - choes roll from soul to soul, and

grow for - e - ver and e - ver, e - ver! Blow, bu-gle blow, set the

wild e-choes fly - ing, ans-wer e - choes, ans-wer e - choes dy - ing, dy - ing.

a tempo

The musical score is written for voice and piano. It features a variety of dynamic markings including *p*, *pp*, *ppp*, *mf*, *cresc.*, *ff*, and *rit.*. The tempo is marked *a tempo* at the bottom. The score is arranged in six systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

THREE SYMPHONIES CONTRIBUTE TO BALTIMORE'S ATTRACTIONS

Philadelphia, Boston and Symphony Society of New York Play to Crowded Houses—4,500 Applaud McCormack—Geraldine Farrar Sings for Benefit—Gittelton, Duberta and Margaret Rabold Heard at the Peabody Conservatory

Baltimore, Md., November 25, 1919.—At the first concert of the season in Baltimore of the Philadelphia Orchestra, November 17, every seat was taken, and the boxes were all filled, through the efforts of the Baltimore Committee to Promote Music, of which Elizabeth Ellen Starr is chairman.

Margaret Matzenauer, of the Metropolitan Opera Company, who was the soloist of the evening, gave the Letter Scene from the opera "Eugen Onegin," by Tchaikovsky, with exceptional force and beauty, which was followed by much applause. She was also exceptionally dramatic in Schubert's "The Erlking." The remarkable range of her voice and her perfect control were especially evident in Brahms' "Ever Lighter Grows My Slumber," and Schumann's "Leave Me in His Arms Endearing," which was orchestrated by Stokowski.

Weber's "Freischütz," the orchestra's opening number, was well received, but it was in the Beethoven symphony No. 7, however, that the orchestra was at its best. In delightful contrast was the elusive prelude to "The Afternoon of a Faun," which followed the Beethoven number. Throughout the entire performance the leader showed his mastery of nuance, and the orchestra played with spirit.

BOSTON SYMPHONY PLAYS TO CROWDED HOUSE.

With Sergei Rachmaninoff, pianist, as the soloist, the Boston Symphony Orchestra, under the new conductor, Pierre Monteux, made its first appearance of the season on Wednesday, November 5, at the Lyric, before the largest audience that has appeared at the Boston Symphony concerts in Baltimore for several years. Every seat in the house was taken, and a large number were standing in the rear of the hall, the seats having all been sold early in the afternoon. Monteux was hailed with delight. The audience could feel the new life and vigor of the players the moment the baton was lifted, and the tonal balance, quality and spirit of the ensemble as the program advanced spoke eloquently for the splendid ability of the conductor as well as of the orchestra.

Rachmaninoff was received with the same enthusiasm accorded him last year when he appeared with the Boston Symphony. In the presentation of his own composition, a concerto, No. 3, in D minor, he manifested such freedom and inspiration that he was recalled again and again to the platform, although no encores were given.

In addition to Rachmaninoff's concerto, in which the orchestra had the happy faculty of playing a real accompaniment, the program included Haydn's historical symphony in B flat and Stravinsky's suite from "The Fire Bird."

SYMPHONY SOCIETY HEARD IN EXCELLENT CONCERT.

Triumphant success followed the appearance, October 29, at the Lyric, of the Symphony Society of New York in its first of this season's concerts, with Percy Grainger, composer-pianist, as the soloist. Mabel Garrison was scheduled as the soloist for the first concert, but on Tuesday was obliged to cancel her engagement on account of illness. Mr. Grainger, who was to have appeared at a later recital, gave an exceptional rendition of Grieg's concerto in A minor, and was applauded vociferously. He studied this concerto with the composer, and all the somber, yet wild and fascinating beauty of the composition, so typical of Grieg's work, was ably interpreted.

With that exceptional versatility so characteristic of Walter Damrosch, the conductor of the Symphony, in addition to the usual classic repertory rendered by the orchestra, he gave the first performance of a composition, "La Cathedrales," by Pierné, written during the war as a prelude to a dramatic poem by Eugene Morand. Beethoven's symphony No. 2, in D, showed, however, the supreme art, not only of Mr. Damrosch, but also of the well trained orchestra. The symphonic poem, "Les Preludes," by Liszt, concluded the program.

MCCORMACK APPLAUDED BY THROG OF 4,500.

Before an audience of 4,500 people John McCormack, the Irish tenor, sang at the Fifth Regiment Armory on Thursday evening, November 6, and his charm of interpretation fulfilled every expectation, and met with a generous and whole hearted response from the vast throng of his admirers. His program, which was comprehensive and entertaining as usual, opened with the

aria "Il mio tesoro," from Mozart's "Don Giovanni," followed by Cesar Franck's "La Procession," and included a number of ballads by modern English and American composers, with a group of enchanting Irish melodies, during which the climax of the enthusiasm of the audience was reached, and tumultuous applause was echoed and re-echoed in the armory.

The fame of some artists consists in their vocalism alone. McCormack's greatness consists in the fact that he brings a message to the masses, high in its musical ideals but simple and human in its appeal. Assisting the great artist was Winston Wilkinson, violinist, who gave with skill and good taste several numbers. The accompanist for both the violinist and the singer was Edwin Schneider.

FARRAR SINGS FOR BENEFIT.

Before a large and fashionable audience, Geraldine Farrar sang on November 6, at the Lyric, for the benefit of the Fells Point Dispensary and Visiting Nurse. The assisting artists were Rosita Renard, pianist, and Arthur Hackett, tenor. Miss Farrar was recalled again and again and obligingly sang numerous other selections not on the program, to the great delight of the audience. Her voice was not at its best in the first few selections, but as she advanced in the program it showed the suppleness and steadiness that belong unmistakably to it.

Rosita Renard gave a most intelligent reading of a Chopin nocturne and etude, an etude by Liszt, and the "Blue Danube" waltz, by Strauss-Schulz-Evler. Arthur Hackett, whose voice is smooth and full of charm, presented a nocturne by Cesar Franck and "Tes Vous," by Rene Rabey, the latter number being executed unusually well.

DUBERTA AND MARGARET RABOLD IN RECITAL.

The initial appearance in Baltimore of Gerard Duberta, the Dutch baritone, and recent addition to the staff of the Peabody Conservatory, took place October 31 in a joint recital with Margaret Rabold, also a member of the faculty, in the first of the season's concerts at the conservatory. The Peabody was crowded to its utmost capacity, extra chairs even being placed on the stage.

The occasion was a delightfully satisfying one, and the audience felt convinced that two such artists could not help being valuable assets to the school. Mr. Duberta, a native of Zwolle, Holland, who has given many successful concert tours through England and France, received unusual applause. Miss Rabold gave the same enjoyable interpretations, singing with a clear, sweet and natural voice, which never fails to enthrall her audience. One of the most pleasurable parts of the recital was the fact that so many of the selections were given in English.

GITTELTON PLEASES IN INITIAL RECITAL.

Frank Gittelton, a new member of the faculty of the Peabody Conservatory, was heard, November 7, in the second of the Peabody artist recitals, by a large and enthusiastic audience. Mr. Gittelton, who is a Philadelphian by birth, but who studied abroad under Leopold Auer and Carl Flesch, gave a magnificent performance on a Stradivarius violin that is valued at \$15,000. The program was exceptionally well selected, containing Grieg's sonata in C minor, Fritz Kreisler's "Caprice Viennois," Saint-Saëns' "Havanaise," Tchaikovsky's "Melodie," Drla's "Souvenir," "Ave Maria" by Schubert-Wilhelm, and Bach's chaconne. The artist delivered these numbers with exceptional clarity and finished style. He has an unusually well developed technique, with which is combined a splendid originality of expression.

COMING ORCHESTRA CONCERTS.

The Baltimore Symphony Orchestra, Gustav Strube, conductor, will give concerts on the following dates: December 28, January 18, February 2 and March 21. The New York Symphony Orchestra, Walter Damrosch, conductor, will play on November 26, December 17, January 21 and February 25. The Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, is booked for December 8, January 12, February 16 and March 15. The Boston Symphony Orchestra, Pierre Monteux, conductor, will appear on December 3, January 7, February 4 and March 17. All of these concerts will take place at the Lyric on Wednesday evenings with the exception of those of the Baltimore Symphony, which will occur on Sunday afternoons, and of the Philadelphia Orchestra, which will take place on Monday evenings. There is a probability that one or more orchestras of the Middle West will be heard during the winter.

The soloists engaged for the New York Symphony concerts include Mabel Garrison, Fritz Kreisler, Percy Grainger,

Reinald Werrenrath, Mischa Levitzki, Margaret Matzenauer, Alfred Cortot, Pablo Casals, Olga Samaroff, Harold Bauer and Ossip Gabrilowitsch will appear with the Philadelphia Orchestra. The Boston Symphony and the Baltimore Symphony have not as yet announced their assisting artists.

SAMAROFF, BAUER, GABRILOWITSCH TO PLAY CONCERTO.

Olga Samaroff will appear with Messrs. Bauer and Gabrilowitsch on February 16 in a three piano concerto. Mme. Samaroff, who is one of the leading women pianists of modern times, will take a prominent part in the winter's musical happenings in this city. She has been announced by Harold Randolph, director of the Peabody Conservatory, for a series of eight recitals, at which she will play the Beethoven sonatas.

ENORMOUS AUDIENCE ENJOYS SOUSA'S BAND.

Lieut. John Philip Sousa directed his world famous band at the Lyric on the evening of September 23. Every seat in the house was taken and hundreds stood or sat at fresco fashion on the floor. It was a noisily enthusiastic audience, and it must be said that the concert in every respect justified both the tremendous and riotous applause. With the exception of the overture to Thomas' "Mignon," which was read beautifully and with orchestral delicacy of shading, and several less important numbers, the program was of a popular nature.

PEABODY CONSERVATORY OFFERS NEW SCHOLARSHIP.

A piano scholarship has been founded at the Peabody Conservatory of Music in memory of the late Frederick C. Colston, to be known as the Frederick C. Colston Memorial Scholarship. The scholarship is for a term of three years and will include a course in harmony and such supplementary studies as the director, Harold Randolph, deems necessary for the education of the holder.

H. N. BROWN PRESIDING AT NEW ORGAN.

Harold Nelson Brown has been appointed as organist and choir director of Abbott Memorial Presbyterian Church, Bank street and Highland avenue. October 5, Mr. Brown began his duties at the new organ, which was installed just a year ago, and gives a ten minute recital each Sunday previous to the opening of the services.

The organist is widely known in musical circles, and during the past seven years has appeared in recitals in various churches of this city and on occasions at the Peabody Conservatory. He studied under the late A. Loraine Holloway, F. R. C. O., who came to this country from London, and also under Harold Phillips, of the Peabody school. For five years Mr. Brown was organist at Holy Innocents Protestant Episcopal Church. R. N. H.

Many Dates for Mabel Addison

Mabel Addison, a contralto of Philadelphia, has been exceedingly busy so far this season. A few of the engagements already filled by her include appearances in Atlantic City, N. J., October 16; Doylestown, Pa., October 28; Jenkintown, Pa., November 17; recital at the Bellevue-Stratford Hotel, Philadelphia, on the afternoon of November 18 and in the evening at Pottstown, Pa.; Philadelphia, November 23; Phoenixville, Pa., December 2; Camden, N. J., December 7; Palermo, N. J., December 8; Atlantic City, December 9; Philadelphia, December 10, and Palmerton, Pa., December 15. January 15 will find the singer in Hanover, Pa., and on January 28 she appears in Mechanicsville, after which a tour of the Eastern States will follow. A recital is scheduled for March 1 at Beechwood, N. J.

Worcester Orchestra Plays American Works

Three prominent American composers were listed on the program at the first concert of the season of the Worcester (Mass.) Symphony Orchestra series. The composers and works presented were A. M. Foerster's "Festival March," op. 32; George Chadwick's "Melpomene" overture, and two episodes, op. 2, "Legend" and "Negro," by Henry B. Gilbert. Daniel Silvester was the conductor.

Marcia Sumelska Lectures on Opera

Marcia Sumelska gave an interesting lecture on opera, with illustrations at the piano, for the nurses of the Swedish Hospital, Brooklyn, on December 16. Beatrice Phillips, a pupil of Mme. Sumelska, is now singing solo parts at the Eighty-eighth Street Temple, New York City.

Hempel to Give New York Recital

Frieda Hempel has announced Tuesday evening, February 3, as the date of her annual New York recital at Carnegie Hall. Miss Hempel will be assisted by Coenraad V. Bos at the piano and August Rodeman, flutist.

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Anis Fuleihan Chats on Arabian Music

It is decidedly refreshing these days to find an artist who can chat on things that have not been hashed over previously by fellow musicians. Sometimes skillful garnishment makes the subject less monotonous but usually the fact remains: the topic is timeworn.

Therefore, when Anis Fuleihan came along and the



ANIS FULEIHAN,
Syrian pianist.

news leaked out that he was a young Syrian pianist, the writer promptly pounced upon the newcomer, hoping to get a story from a new angle, which proved to be a "right angle," broad and of generous dimensions. The writer in leading up to the main theme of the interview—Arabian music—learned that although Mr. Fuleihan began playing the piano and composing at a very early age, prior to his coming to this country, the youthful looking but serious minded pianist had played only as an amateur, and as a part of his general education.

"As you perhaps know, I am a Syrian," he began, "and only came to America four years ago. I was, however, born in Cyprus and lived there most of my life, making occasional trips to Egypt and Syria. Then, toward the end of 1915, I came here chiefly concerned with my general education. In fact, I had but a slight idea of ever making music my career. It was then incidental. You see music is not thought much of as a profession in the East, although I must admit my own family did want me to go into it. When I found out for myself how great a part in the life of the people music played here and that I was naturally inclined, I decided to follow it as a career. I was fortunate on coming to New York to discover such a wealth of musical atmosphere and in coming in contact with Alberto Jonäs, with whom I have been studying for the last three years."

When Mr. Fuleihan was interrupted long enough to be asked what sort of an impression the New York audience had made upon him at his debut, he quickly replied with a beaming smile:

"Oh, an excellent impression! You see I had always heard and had also been led to believe that New Yorkers were very hard to play for, because of their super-critical and cold attitude. It was, therefore, with, as you can well imagine, a bit of apprehension that I stepped on the stage. I did not proceed very far before I began to see that what I had heard about New Yorkers was without any foundation of truth. All I know is that the audience was exceedingly kind to me. I was a newcomer and a foreigner—from a country from which so little has been heard of musically—so you can, therefore, realize how delighted I was at the kindness also shown me by the press. It was far beyond anything I expected and is undoubtedly typical of the fine American generosity."

"Will you, by the way, play before New Yorkers again this season?" Mr. Fuleihan was asked.

"Why—yes," he answered, "but not until March. At present most of my time is being devoted to study and composition. Perhaps it will interest you to hear that I have just finished a symphonic work and a piano concerto."

"What about the musical literature of Syria? If you are inclined to chat a bit on it, I am sure it would interest our readers."

"You are asking me a question which, to answer adequately, would require a volume. I will try my best, however, and be brief. Before proceeding further, it is necessary, as you asked me about Syrian music, to say that the music of Syria is Arabian in character. In fact, it is Arabian. Therefore, it will be simpler if I speak about Arabian music. It is also necessary to differentiate between the terms 'Arabian' and 'Oriental,' for the latter should be employed to denote the music of all parts of the Orient, whereas 'Arabian' should be used in connection with that of the Arabian Peninsula, Mesopotamia, Syria, Egypt and the regions of the Moors. I wanted to make this point clear because these two terms are constantly being mixed up."

"There is an unfortunate tendency among Occidentals to regard Arabian and all Oriental music as something odd, queer, weird, mysterious—Oh, all sorts of funny things. Well, it isn't, to one who understands it. Apropos, I must say that I think the Americans must have an Oriental side of their nature, for when I played my own Arabian compositions the other day in Aeolian Hall, they not only seemed to have been thoroughly pleased—if I may be so immodest as to say so myself—but actually understood. So there you are!

"There is also a tendency to consider everything that does not sound Occidental as Oriental (I use the wider

term here), provided it sounds queer enough. It would be just as correct for an Oriental to consider everything that does not sound Oriental, and sounds queer to his ears, as Occidental. Both cases show a lack of understanding."

"On hearing Arabian music for the first time, the impression received is one of monotony. A closer acquaintance gradually removes this impression, until, if one gets intimate enough, it begins to sound so sweet and so charming that the monotony of it is completely forgotten—nay, it is even welcomed, for it produces an extremely soothing effect. Many Europeans living in the East experience this emotion."

"There are fourteen modes in the Arabian system of music, most of them having a minor character. So subtle are the differences between them that an unaccustomed ear would find it extremely hard to detect them. Arabian music is not developed harmonically. There is no indigenous system of notation, and, recently, the European system has been adopted. I might add that, in Syria, European music has a firm footing and is understood thoroughly, as the character of the people, being half Oriental and half European, permits them to absorb both Oriental and European characteristics to an astonishing degree. But to return to the subject. During the Arabian conquest of Spain there seems to have been quite some musical activity—it is asserted by some historians that the Arabs actually established conservatories of music there—but most, if not all, documents and traces of it have been lost."

"The instruments chiefly used," he continued, "are the violin, several woodwinds of exceedingly sweet tone, the rebab (a one and two stringed instrument), the kanoon, which resembles a zither, and the oud, which is very much like a lute and played with a quill. There are some others of minor importance. Of course, there is quite a variety of percussion instruments."

"To listen to an Arabian ensemble is both strange and fascinating, at least I find it so. The players in most cases use no written notes, yet not only do they keep together perfectly, but very often some of them indulge in

individual embellishments and florid passages, and still keep up with the rest."

"And as for that marvelous instrument, the human voice, the Arabs use it more than any other. We have quite a wealth of folksongs, mostly of a plaintive nature, but also quite a few heroic. The pinnacle of the Arabian singer's art is reached in solos. A good Arabian singer has a most remarkable range of voice. He can modulate his voice from the softest pianissimo, almost feminine in its delicacy, to a deep, rich masculine forte. He employs these modulations frequently and, with the wavering and tremulous sounds of the music, produces an effect of indescribable charm. To a simple yet rhythmically intricate accompaniment, the singer will sing the same song differently each time, perhaps, embellishing it with variations and florid passages according to the mood he happens to be in when singing. And it is mostly plaintive. Incidentally, the words of such songs are generally poetical masterpieces."

"I must say a word or two with regard to the future development of Arabian music. I can see two courses open, and time alone can show definitely which one will prevail. One is to preserve its character and develop it harmonically, but not by adopting the already existing Occidental system of harmony, for it would then cease to be Arabian music. The logical thing to be done is to try and develop it through a system which will conform with the structure of the Arabian scales. It is highly possible that such a system will, in time, be evolved. The adoption of this course will produce a distinct Arabian school of music."

At this point he paused for a moment.

"And the other course, Mr. Fuleihan?" the writer asked.

"You spoke of two, you know."

"The other course, yes," he replied, "it is the greater of the two. It is the more probable of the two, for it depends on the progress of the relationship between the different peoples of the earth. As I said before, however, time alone can show. They say music is a universal language. I suppose it is, fundamentally. You have Euro-

(Continued on page 48.)

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MAETERLINCK, THE BELGIAN POET.
Arriving in New York for the premiere of his "Blue Bird," music by Albert Wolff, at the Metropolitan Opera on Saturday evening, December 27. Mrs. Maeterlinck, whom he married only recently, is thirty years his junior—Maeterlinck is fifty-six—and was a well known French actress, Mlle. Mahon.



MANA-ZUCCA,

Composer-pianist-singer, whose "Rachem" was sung on December 21 at the New York Hippodrome by Ema Destinn, one of the latest recruits added to the already long list of artists who are using this song. Next Sunday evening, January 4, John Charles Thomas will sing it in the same theater, while Stracciari and Crimi have programmed it for the following week.



ROSALIE MILLER,

Soprano, who gave a recital at Carnegie Hall on November 18, which was most favorably commented upon by the New York critics. The Tribune critic wrote: "The purity and color of Rosalie Miller's voice and the intelligence of her interpretations prove her an artist of no mean order."



Dr. A. A. Stanley, Geraldine Farrar, Charles A. Sink and Charles A. Ellis at Ann Arbor, October 18, 1919.

(See Ann Arbor letter on page 15)



MME. MELBA SINGING FOR BLIND HEARERS.

St. Dunstan's Hospital, London, England, has accomplished miracles in the re-education of those soldiers who were so unfortunate as to be blinded in the war. Above all, the fact that the blindness has in no way impaired their usefulness to themselves and to mankind is impressed upon them. The photograph shows a recent visit paid to the hospital by Mme. Melba, when she sang for the inmates.



Photo from Wide World Photos

THE PRINCE COMPLIMENTING NAHAN FRANKO.

The accompanying photograph shows the Prince of Wales complimenting Nahan Franko, the director and violinist, on the excellent music rendered at Piping Rock Club, Long Island, on the occasion of the reception and luncheon tendered to the Prince, November 21. An additional interesting feature of the picture lies in the fact that the Prince is extending his left hand, the right one being incapacitated from handshaking.



MRS. FRANK A. SEIBERLING,
President of the N. F. M. C.



BOARD OF MANAGERS OF THE NATIONAL FEDERATION OF MUSICAL CLUBS.

The Board of Managers of the National Federation of Musical Clubs held its first meeting at the home of the president, Mrs. Frank A. Seiberling, at Stan-Hwyet Hall, Akron, Ohio, from October 21 to November 1 inclusive. Forty States were represented in the gathering and the principal discussion was as to the best means of aligning every musical force in America for the greater good of the whole social fabric of the nation. In furtherance of this, it was decided to send out a corps of field workers whose slogan will be "A Music Club in Every City, in Every Country, in Every State of the Union, with Junior Boys' and Girls' Clubs and Soldiers' Clubs-Auxiliary," and who will labor to bring all existing clubs into affiliation with the Federation and to place clubs where there are none at the present time. A campaign is already begun. The photograph shows Ernestine Schumann-Heink, who was elected honorary vice-president of the club by the board of managers, and the following members: Back row, left to right—Mrs. Ralph Polk, Greenwood, Ind., chairman of junior clubs; Emma G. Wheeler, Mandan, N. Dak., district president; Mrs. John M. Grove, Concord, N. H., district president; Mrs. Harry Miles, Akron, Ohio; Mrs. Frank Gates Allen, Moline, Ill., chairman of endowment fund. Second row, left to right—Mrs. George Oberne, Chicago, Ill., chairman of library extension; Mrs. John Leverett, Alton, Ill., chairman official badge; Mrs. F. A. Blankenship, Dallas, Tex., district president; Mrs. W. W. Price, Colorado Springs, Colo., district president; Mrs. J. J. Dorgan, Davenport, Ia., district president; Mrs. Louis E. Yager, Oak Park, Ill., chairman young artists' contest; Mrs. Percy E. Lewis, Portland, Ore., district president; Emily K. Schupp, New York City, district president; Mrs. H. H. Foster, Hartford, Conn., chairman program exchange; Mrs. James H. Hirsch, Orlando, Fla., chairman general publicity. Sitting, left to right—Mrs. William D. Steele, Sedalia, Mo., director of department of philanthropy; Mrs. William A. Hinckle, first vice-president; Mme. Schumann-Heink, honorary vice-president; Mrs. F. A. Seiberling, Akron, Ohio, president; Mrs. David Allen Campbell, New York City, director department of publicity; Mrs. George Hail, treasurer.

MUSIC ON THE PACIFIC SLOPE

PHILHARMONIC ORCHESTRA
CONCERTS THRILL LOS ANGELES

Spalding as Soloist Hailed with Delight—Tandler Organization's Children's Concerts Invaluable—Tetrazzini Charms Immense Audiences—Ellen Beach Yaw Returns to Concert Stage—Notes

Los Angeles, December 14, 1919.—Never in the history of Los Angeles has there been so much interest in orchestral music, and the two splendid symphony organizations are having wonderful audiences.

Conductor Rothwell is gradually leading his men to greater heights. Each concert shows a decided gain and the pair given last week were thrilling. Part of the thrill was due to the magnetic young artist, Albert Spalding, who was received tumultuously and repeatedly recalled for his superb playing of the Beethoven concerto. Mr. Spalding gave a most beautiful and dignified rendition of this work, his tone quality being exquisite.

CHILDREN'S ORCHESTRAL CONCERTS INVALUABLE.

Invaluable from an educational standpoint are the programs for children given by the Los Angeles Symphony Orchestra. Adolf Tandler, conductor, gave instructive talks to the big audience of school children which filled Clune's Auditorium, December 7, explaining each instrument and having the players illustrate the sound made by each individual instrument. Axel Simonsen, head of the

cello section, was one of the soloists and played "The Swan," by Massenet, in a finished style. Mr. Simonsen is in excellent form this year.

FOURTH PHILHARMONIC "POP" CONCERT.

With Ilya Bronson, cellist, and Mrs. Tyler Henshaw, soprano, as soloists, the Philharmonic Orchestra presented its fourth "Pop" concert, December 14. The MacDowell numbers were the novelties on the program and proved to be very attractive.

TETRAZZINI CHARMS IMMENSE AUDIENCES.

Luisa Tetrazzini, the famous coloratura, has made a new record in Los Angeles, and the most competent judges pronounce her voice and singing greatly improved since her visit here five years ago. No description can fit the quality of her tones, or the same marvelous technical agility, which has always amazed the listener.

ELLEN BEACH YAW RETURNS TO CONCERT STAGE.

Like the Italian song bird, Tetrazzini, the California lark, Ellen Beach Yaw, returns after an absence from public appearance with all her former charm and many new wonders. One marvels about Mme. Yaw's vocal mechanism, when those astounding effects are made which so closely resemble bird notes. Beginning with Old Italian arias, which were sung with artistic perfection of rendition, Mme. Yaw ran the whole gamut of her extraordinary ability from the high-soaring "Sky Lark" song to a captivating little child's song. The beloved singer was recalled and the stage heaped with flowers at the close of the program. The recital was given for the benefit of

the Newsboys' Home, which is called the Lark Ellen Home in honor of this famous artist.

SPLENDID ARTISTS HEARD AT DOMINANT CLUB TEA.

Albert Kastner gave two excellent harp numbers at the Dominant Club tea on Saturday, and also accompanied Maurine Dyer, mezzo-soprano, in a delightful manner. He was heartily recalled. Miss Dyer is to be one of the soloists at the next "Pop" concert of the Philharmonic.

Davol Sanders opened the program of the Dominant tea with two violin numbers, and his musicianly rendition of his selections gave great pleasure to the club members and their guests. Adelaide Trowbridge, also of the University of California faculty, gave efficient support to Mr. Sanders in her careful accompanying.

PATRICK O'NEIL ELECTED DIRECTOR OF SCHOOL.

Patrick O'Neil, who has been connected with the Westlake School of Art, has been elected director of the California School of Art, founded by the late Constantino. Mr. O'Neil has given up his studio in the Blanchard Building and will devote his time to his new duties.

SCHOOLS ADOPT ALCHIN BOOK AS TEXT.

Caroline Alchin, writer of "Tone Thinking and Ear Testing," who is giving instruction in harmony to teachers from San Francisco to Seattle, is having wonderful success with her latest book. In a recent communication she says: "I have just ordered another edition printed, and the sales have so increased I ordered a much larger number than usual."

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TACOMA ALUMNÆ ASSOCIATION PRESENTS "SAMSON AND DELILAH"

Murphy and Alcock Open Artist Course—Ladies' Musical Club Presents Many Programs—Sousa's Band Draws Record Crowds—Choral Clubs Sing Dunkley's Songs—Notes

Tacoma, Wash., December 1, 1919.—Recent local musical affairs of interest have included a presentation of Saint-Saëns' "Samson and Delilah" by the Tacoma branch of the Association of Collegiate Alumnae, with Hamilton Nason, dramatic tenor; Hubert Whitehead, baritone, and Mrs. George Duncan, contralto, as soloists.

MURPHY AND ALCOCK OPEN ARTIST COURSE.

The Artist Course of concerts for 1919-20, with its forecast of the most attractive series offered for Tacoma music lovers, which includes several stars who have not hitherto been heard in the West, opened in November with a joint recital by the American contralto, Merle Alcock, and Lambert Murphy, tenor. Mr. Murphy won much favor here with his singing in the Stadium during the summer, and Miss Alcock, although a newcomer, delighted her hearers with a rich voice and fine musicianship. Charles Albert Baker accompanied the artists.

LADIES' MUSICAL CLUB PRESENTS MANY PROGRAMS.

Activities of the Ladies' Musical Club since the season's opening concert have included enjoyable programs given fortnightly at the Tacoma Hotel. Among prominent visiting and local soloists presented were Paul Pierre McNeely, a pianist of note, formerly of New York City and now of Seattle; Vivian Strong Hart, coloratura soprano, and Marian Coryell, pianist, of Seattle; Mrs. J. Austin Wolbert, soprano; Lucile Bradley, pianist, and Hamilton Nason, dramatic tenor, all of whom have recently returned to Tacoma from overseas entertainment service. Others who have appeared include Mrs. Donald Dilts, soprano, formerly of Spokane; Katherine N. Rice, mezzo-soprano, of Tacoma, and Viola Wasterlain, violinist, of the Wasterlain Conservatory of Music.

SOUSA'S BAND DRAWS RECORD CROWDS.

John Philip Sousa and his band of sixty-five musicians, with Mary Baker, soprano; Florence Hardeman, violinist, and H. Benue Heuton, saxophone soloist, drew record crowds to the State Armory for matinee and evening concerts given on November 13, under the Tacoma Woman's Clubhouse Association and Rotary Club auspices.

CHORAL CLUBS SING DUNKLEY'S PART SONGS.

The celebration of St. Cecilia's Festival Day by the St. Cecilia Club was a notable event, featuring an artistic program by members of the choral body. On November 29

a semi-chorus from the club as guests at the concert of the Seattle Society of Composers presented Ferdinand Dunkley's two part songs for women's voices, "Poppies" and "Green Branches." Mr. Dunkley, who is conductor of the Tacoma St. Cecilia Club, directed the chorus.

These songs were also given on December 1 by the Ladies' Musical Club chorus of Seattle at the club's regular concert, directed by Claude Madden.

NOTES.

The Isadora Duncan Dancers and George Copeland, pianist, in joint appearance at the Tacoma Theater, gave a delightful pre-holiday treat of dance interpretations of the music of Chopin, Gluck and Schubert, with the added charm of Mr. Copeland's artistry in recital.

Kaethe Pieczonka, concert cellist, gave a special program at the Lincoln High School Auditorium, assisted by Frederick Kloepper, baritone, and Clayton Johnson, pianist.

Erna Mierow, who left Tacoma in September to study voice with Oscar Saenger in New York, has accepted a position as soloist in St. Mark's Church of that city.

A largely attended recital was given at the Women's University Club in Seattle by Nora Smith, Tacoma pianist. Miss Smith was a pupil of Luigi Pulli, of Rome, Italy.

Patricia Murphy, a well known soprano and former pupil of Sergei Klibansky, of New York City, appeared in concert recently in Los Angeles, Cal. K. M. K.

MAY PETERSON OPENS ARTIST SERIES IN INDIANA

Indiana, Pa., November 17, 1919.—May Peterson was given one of the greatest receptions of her entire career at the Conservatory of the Indiana State Normal School of Pennsylvania. She was a guest of the school at the invitation of the principal, Dr. A. H. Keith, and his wife, and was entertained, together with Mr. Ross, at a dinner given by the hostess at the conclusion of the concert on November 10.

When Miss Peterson entered the large chapel, the entire audience rose to greet her, and the enthusiasm was intense until the final encore was sung. The genial artist was in splendid spirits and was most generous with her encores, giving one after each group. Surely no singer on the concert platform today can produce a voice of more lovely quality, and with more bell-like resonance. Her personality alone would charm any audience. Her accompanist, Stewart Ross, gave her support that is rarely excelled. That he understands the difficult art of properly sustaining the efforts of the singer was clearly demonstrated at the outset, and maintained until the conclusion of the program.

Indiana is congratulating itself on the success of this, the first in a series of three artists' recitals. The remaining numbers are Albert Spalding, on February 2, and Rudolph Ganz on March 8.

A two-day festival of music will be held in the spring. It will be given by the combined music clubs of the city and the school, and will introduce Lambert Murphy, tenor, and Margaret Abbott, contralto, as the assisting artists. A chorus of 200, under the direction of Mr. Shure, will sing "St. Paul," by Mendelssohn. Six concerts will be given. S. S.

Riesensfeld's Treat for Children

When Hugo Riesensfeld presented his first matinee for children on Christmas afternoon at the 63rd Street Music Hall a dream of years was realized. Thousands of children have come to his Rivoli and Rialto Theaters, but Mr. Riesensfeld has never been satisfied that a program intended primarily for adults was suitable entirely for boys and girls, especially those under twelve. When the opportunity came to obtain the new theater for the holiday season he made it a part of the agreement that the afternoon performances, from one to six continuously, starting with Christmas Day and covering the entire holiday vacation period, until and including Sunday, January 4, should be given up to the children. The photoplays are the best obtainable from the great successes.

Chief on the music program is a Christmas pantomime, with child actors and music arranged by the men who have made the Rivoli and Rialto famous, assisted by Edward Falck, former assistant conductor of the Metropolitan opera. Beautiful stage settings and costumes are offered. There are also soloists—the best of those who have appeared on the Rivoli and Rialto programs, only this time they present selections especially chosen for youngsters.

In addition to children's matinees, Mr. Riesensfeld will use the 63rd Street Music Hall for the first revival of great

photoplays ever tried in New York. Every evening from seven to nine and nine to eleven, he is now presenting a photoplay success of the last two years. No effort will be made to exploit anything new. Plays like "The Miracle Man," "The Old Homestead," "The Virginian," "The Sign of the Cross"—in fact, the entire run of the films that have made motion picture history will be at the disposal of this theater.

Lhevinne and Bispham at the American Conservatory, Chicago

Joseph Lhevinne, pianist, and David Bispham, vocal artist, two of the world's greatest figures in the musical field today, are to be the guest instructors at the American Conservatory during the coming six weeks' summer session. Keenly alive to the desires of the American student, John J. Hattstaedt thereby places before him not only the resources of his eminent faculty, but makes it possible to avail himself of the services of two of the greatest masters in their respective branches of musical art.

With the re-engagement of David Bispham, already announced last summer, the American Conservatory offers to the musical public two artists of the very highest type, one a distinguished piano virtuoso, the other world famous as opera and oratorio artist and as interpreter of the art song.

Joseph Lhevinne, born in Russia in 1874, made his public debut in Moscow at the age of eight, played Beethoven's "Emperor" concerto under Anton Rubinstein's direction in Moscow at the age of fifteen, and has ever occupied a foremost position among the great virtuosos of the old world. At the present time Joseph Lhevinne is meeting with brilliant success on an extensive concert tour throughout the United States.

David Bispham, whose re-engagement for the summer was announced by John J. Hattstaedt some weeks ago, will undoubtedly meet the same overwhelming success in his classes as was the case last summer. The engagement of these artists will undoubtedly prove of vast interest to professional pianists and singers, as well as advanced students, throughout the country. The American Conservatory is to be congratulated upon its successful efforts in bringing these two artists before the public.

Mr. and Mrs. Bloch in Sonata Recitals

Mr. and Mrs. Alexander Bloch will give two sonata recitals at the Sixty-third Street Music Hall, New York, on January 7 and March 5. The program for the first recital will contain three sonatas—Mozart's B flat, No. 10; Magnard's G major, op. 13 (played for the first time in New York), and Brahms' D minor.

Heifetz Recital, January 11

Prior to his first tour to the Pacific Coast which will occupy part of January and all of February, Jascha Heifetz gives another violin recital in Carnegie Hall, Sunday afternoon, January 11. His first recital of the new year takes place in Boston, January 4.

Mr. and Mrs. Alexander BLOCH

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January 7 and March 5

Sixty-third Street Music Hall, New York

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"Miss Amparito Farrar, proved a soprano soloist who won on her merits, her gracious charm of personality and her really delightful choice of songs. A brilliant technique on her part and her richness of tone will make her an ever welcome artist in this city."—Albany "Times-Union," December 6th, 1919.

"Miss Amparito Farrar, soprano, gifted with a richly sympathetic voice, delighted the music lovers."—Albany "Evening Journal," December 6th, 1919.

"Miss Amparito Farrar, soprano, made her Detroit debut as soloist and was mighty well received. She is a young singer with a voice of large range, particularly pleasing in its upper register. She uses it cleverly."—Detroit "Free Press," December 10th, 1919.

"Miss Amparito Farrar's voice and selections were in artistic contrast to the body of the program. She has a brilliant, delicate style, which showed to special advantage in the fantastic little sketch "Clavellton," by Valverde, which she was obliged to repeat."—Detroit "News," December 10th, 1919.

"The soloist of the evening was Miss Amparito Farrar, of New York, whose share in the program was a delight. Her voice is not large, but the quality is excellent, and especially pleasing. She was at her best in a group of songs by American composers, in which her enunciation and phrasing showed the results of careful study and musical intelligence."—Detroit "Times," December 10th, 1919.



Photo by Mishkin, N. Y.

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NEW YORK CONCERTS

(Continued from page 24.)

FRIDAY, DECEMBER 19

George Harris, Jr., Tenor

It takes much initiative and definite purpose to construct and carry out such a program as was given at Aeolian Hall, December 19, by George Harris, tenor, assisted by the New York Chamber Music Society, Carolyn Beebe, director and pianist. From beginning to end, novelty prevailed, and classical novelty at that. There was an entire sinking of the personal singer into concerted music, in which all concerned shared, the voice most prominently, however. Two arias from Gluck's "Alceste" were sung by Mr. Harris without striving after effects, some reiterated high A's standing forth. Henri de Buscher played the plaintive oboe obligato to Bach's "Pure Love Doth Come," both men producing beautiful tone. Samuel Lifschey likewise played a viola obligato to Bach's "See How His Love," with Miss Beebe at the piano, the result being decidedly effective. Continued applause caused Mr. Harris to come out, bringing the unwilling Lifschey to share in the honors. "Rispetti Toscani" (Tuscan Serenades), by Wolf-Ferrari, proved to be the most delightful kind of Italian music, with sympathetic piano part. They were all graceful, Mr. Harris producing smooth, expressive tones. He sang Bimboni's "E me ne voglio andar" with much sentiment, and it was so much liked that he had to repeat it. Schubert's "Shepherd on the Cliff" was a bit long, but the clarinet obligato, played by Gustave Langenus, kept it from monotony. Mr. Harris sang this in English of clearly understood diction, several recalls following it. Hahn's "Rondels" was graceful and melodious, the singer achieving artistic effects in this song. The final number was "On Wenlock Edge," by Williams, character songs with piano and string quartet. This constituted the high water mark of the evening, and was hugely enjoyed. Ethel Cave-Cole played several accompaniments, and there was an audience of good size, responsive to the splendid work done and clearly interested in the novelties.

Biltmore Morning Musicales—Stanley, Hackett and Thibaud, Soloists

Helen Stanley, soprano; Charles Hackett, tenor, and Jacques Thibaud, violinist, were the soloists at the fourth Biltmore Musicales on Friday, December 19, and as might be expected their drawing abilities resulted in a capacity audience. Mme. Stanley, charming as always, rendered two groups of songs comprising "Le Rosier," Rousseau; "New Love," Mendelssohn; "Contemplation," Widor; "Maiden at the Spring," Goldmark; "The Response," M. H. Brown; "Don't Come in, Sir, Please," Cyril Scott; "Sonny Boy" Curran, and "Homing" (del Riego), to which she added three encores. The purity of her voice as well as her artistic delivery were outstanding features of her singing, for which she was rewarded with much sincere applause.

Charles Hackett, an American tenor, whose beautiful voice has been heard with much pleasure both with the Metropolitan Opera Company and at concerts, again enchanted his hearers with his exquisite singing of "Che gelida Manina," from "La Bohème," Puccini; "Star Vichino," Salvatore Rosa; "Birth of Morn," Franco Leone, and "There Is No Death," by Geoffrey O'Hara. In addition he gave three encores, the most important of which were Vanderpool's "Every Little Nail" and "Design."

Jacques Thibaud, the sterling French violinist, played "Largo," Fiorillo; "Caprice," Rode; "Havanaise," Saint-Saens, and polonaise No. 2, Wieniawski, the last number being performed in place of Vieuxtemps' ballad and polonaise, as announced on the program. His pure, mellow and yet sonorous tone won the usual admiration.

The accompanists were Elmer Zoller for Mme. Stanley,

G. Bamboschek for Mr. Hackett, and L. T. Grunberg for Mr. Thibaud.

Philharmonic Society—

Margaret Matzenauer, Soloist

The regular Friday afternoon subscription concert by the Philharmonic Society of New York, Josef Stransky, conductor, with Margaret Matzenauer as soloist, was given at Carnegie Hall on December 19. Mr. Stransky offered the following interesting program: Symphony No. 5, in E minor, op. 64, Tchaikowsky; three symphonic songs for mezzo-soprano and orchestra—"Moonrise," "Requiem" and "To Solitude"—by Josef Stransky; symphonic picture, "Impressions of Night," Sylvio Lazzari, as well as the prelude and "Love Death," from "Tristan and Isolde," Wagner, with Mme. Matzenauer sustaining the part of Isolde.

Mr. Stransky's reading of Tchaikowsky's symphony was one to be admired. Tempi, shading, and building of climaxes disclosed the master hand in all four movements. The members of the orchestra responded to every wish of its enthusiastic conductor. Mme. Matzenauer, who was in fine form, sang superbly the three symphonic songs by Conductor Stransky and the solo part of the Wagner number. Her exquisite voice and highly finished delivery places her high in the ranks of contemporary artists.

Sylvio Lazzari's symphonic picture, "Impressions of Night," received its initial presentation in America at this concert. It is a colorful composition, and showed a marked penchant towards the impressionistic school, despite the fact that Mr. Lazzari was an ardent propagandist for Wagner.

Alexandra De Markoff, Pianist

On Friday afternoon, December 19, Alexandra De Markoff, pianist, gave her first New York recital at Aeolian Hall. Her program, which was composed of numbers by Schumann, Schubert-Liszt, Rubinstein, Scarlatti and others, was most artistically interpreted. She displayed an excellent tone, full of warmth, and difficult passages were handled by Miss De Markoff in a very efficient manner. Many encores were necessary.

SATURDAY, DECEMBER 20

Albert Vertchamp, Violinist

Albert Vertchamp gave a violin recital in Aeolian Hall on Saturday evening, December 20, playing a program which comprised Handel's sonata in D major, Goldmark's concerto, Hebrew melody (Achroon), "Dance of the Elves" (Popper-Sauret), rondino (Vieuxtemps), "Ave Maria" (Schubert-Wilhelmj), and caprice, No. 24, by Paganini-Auer. The young artist possesses reliable intonation, facile technique and a warm tone. He was ably accompanied by Carl Deis.

Maria Antonia, Pianist

Maria Antonia, nine years old, played a request program, December 4. A somewhat larger audience heard her than was present at her first recital. One must make mention of her poetic sense and charming grace. Her best technical work was shown in a Bach prelude and fugue. Perhaps the highest level of inspiration was reached in Beethoven's sonata in G. In all her numbers she exhibited a clear conception of the intention of the composer. She should in later years take her position as one of the leaders in her field.

SUNDAY, DECEMBER 21

Orchestral Society—Rappold, Amato and Seidel, Soloists

Many thousands of interested music lovers attended the concert given under the auspices of the United Labor

Committee in the Seventy-first Regiment Armory on Sunday evening, December 21, on which occasion the following eminent artists appeared: Marie Rappold, soprano; Pasquale Amato, baritone; Toscha Seidel, violinist, and the Orchestral Society of New York, Max Jacobs, conductor. The orchestral numbers were: Prelude from "The Mastersingers" (Wagner), "Caucasian Sketches" (Ippolitoff-Ivanoff), "Roumanian Rhapsodie" (Enesco), and Tchaikowsky's "March Slav." Mr. Jacobs conducted with spirit and intelligence. An important feature of his work was the fact that in accompanying the soloists he gave them absolute freedom, thereby permitting individuality to dominate.

Mme. Rappold sang charmingly "Ritorna Vincitor," from "Aida" (Verdi), and together with Mr. Seidel rendered "Elegy" (Massenet) and "Ave Maria" (Bach-Gounod). Recall followed recall, until the soprano responded with an added number.

Mr. Amato was very effective in his rendition of the Drinking Song from "Hamlet" (Thomas), which was redemanded. He later sang with much spirit "Largo al Factotum" (Rossini). Toscha Seidel chose for his number Saint-Saens' concerto No. 3, which he played with unusual brilliance, his beautiful tone, fire, virility and warmth arousing much enthusiasm in his audience, who applauded him sincerely and insisted in having an encore.

Sergei Rachmaninoff, Pianist

For his second New York recital this season, given in Carnegie Hall, Sunday afternoon, December 21, Sergei Rachmaninoff chose a program consisting entirely of etudes, with the exception of the Chopin B minor sonata, op. 58. The power which this great Russian pianist's art expresses was perhaps most keenly felt in the sonata. His straightforward interpretation met with a wholly worthy responsiveness on the part of the capacity audience which again was in attendance.

Of etudes there were the op. 3 of Paganini-Schumann, four by Chopin, four of the pianist's own (tableaux), op. 33 and 39, the Rubinstein op. 81, Scriabine op. 42, "Dance of the Gnomes" and D flat major by Liszt, and "Campanella," Paganini-Liszt, which involved numerous and widely varying forms of technic. However, Rachmaninoff does not seek to display a flourishing technic, he rather brings out clearly a musicianly conception of the works presented. Certain of the etudes were taken at an exceptional speed calling for much fluency, and his never failing rhythm was markedly noticeable throughout. There were encores numbering at least six, the pianist's famous C sharp minor prelude and barcarolle being among them.

Society of American Music Optimists

A program of unusual excellence, and one which met with the hearty response of a good sized audience, was that arranged for the twelfth concert of the Society of American Music Optimists (Mana-Zucca, founder and president) on Sunday afternoon, December 21, at Chalif's. Splendid artists and compositions by well known and some deserving young American musicians were presented in the varied program.

Paul Tietjens was heard in the dual capacity of composer and pianist. Talent as a composer was plainly evidenced in the two piano numbers, "Summer Night" and scherzo, which he played himself, and also in several vocal selections which were rendered in a thoroughly musicianly manner by Grace Wagner, who proved herself to be a gifted young soprano. Another soprano who did good work was Ethel Rust-Mellor; she gave fine interpretations to "The Sea Sobs Low," Ortmann; "Desire," Blackhead; and especially to George Boyle's barcarolle.

Harriet McConnell probably was the "hit" of the afternoon, and well did she deserve the hearty reception accorded her, for she was in fine condition vocally and presented a splendid group of songs. Her numbers included "Now Light a Lantern, Boy," A. Walter Kramer; (Continued on page 48.)

OPINIONS EMPHASIZING TRIUMPH of MARY JORDAN

Annual New York Recital, Aeolian Hall, November 28

Mary Jordan's voice is big as well as beautiful.

She certainly has a fine voice and one which appeals to the feelings.

Miss Jordan made "Heart Music" of everything she sang and it pleased the audience.

Her audience overflowed onto the stage.

Mary Jordan deserves praise for her devotion to American music.

Last season, at a Philharmonic Concert, she sang an air by the unjustly neglected pioneer, John K. Paine. Last night she had on her list songs by other Americans, among them five women: Fay Foster, Harriet Ware, Marion Bauer, Florence Parr Gere, and Mary Turner Salter.—*New York Evening Post* (Henry Finck).

Mary Jordan, who sang in the evening to an audience that overran the Aeolian platform, is familiar to New Yorkers through the natural beauty of her voice and the praiseworthy qualities of her singing. Last night she offered a program which was easily one of the most interesting in selection and arrangement that the season has brought forward.—*New York Globe and Commercial* (Pitts Sanborn).

The stage of Aeolian Hall was crowded with audience, for Mary Jordan is an artist who never fails to give great pleasure when she sings. She uses her mellow, flexible voice very deftly. She sings with variety, investing the folksongs with rare charm; she got a smoothly spun, delicate tone in the Japanese compositions by Yamada. In her Old English group she was exceedingly effective, giving for an encore "Long, Long Ago" with touching simplicity.—*New York Evening Mail* (Katherine Lane).

Intelligence and charm marked the delivery of all her songs.—*Army and Navy Register*.

No singer is a more diligent deviser of programs than Mary Jordan. Hence last evening there stood on her Aeolian Hall program many a new work in French, English, Italian and Japanese, and there was much to commend in her singing thereof. Mary Jordan has always been a delightful singer; last evening she was more so than ever. She has grown with the years of artistic endeavor, and today stands in the front rank of concert contraltos.—*Brooklyn Eagle*.

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New York



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National Opera Club Gives Italian Program

Presiding over the semi-annual business meeting and Italian program of the National Opera Club of America, held in the Astor Gallery, December 11, Mme. Von Klenner was as usual inimitable in mind and manner. Of great interest were several points brought up and disposed of. As usual, the slogan, "Education, Not Entertainment," was to the fore, the club's aim being to create interest and enthusiasm for opera; all things work together for that purpose. The club's contribution of \$100 to the Actors' Fund was completed; it is recalled that not so long ago the club sent \$1,000 to suffering Italians, all this tending to show the patriotic spirit animating it.

Promptly at 2.30 the musical session began, Carl Fiqué playing the overture to "L'Italiana in Algeria" in finely orchestral fashion, with contrasting effects. Signor Sapio conducted the twenty-five singers comprising the National Opera Choral in the gypsy chorus from "La Traviata," tambourine and castanets adding to the theatrical effect. The Choral also closed the program, singing "The Vigil" from "Madame Butterfly." The difficult music was well done. Mme. De Pasquale is in charge of this Choral, which is doing good work, and sings at every meeting of the club. Gaetano Luzzaro, from the San Carlo Opera, Naples, and Constanzi, Italy, sang arias from "Othello" and "Barber of Seville," with beautiful voice and true dramatic power. He has the real "bel canto" style, a living pattern to those striving for right voice production. Francesco Magliocco of the Church of Our Lady of Mount Carmel, gave a lecture on Italian opera, which showed that he is a fine musician as well as a priest. His love and enthusiasm for opera was ably expressed, and heard with much pleasure.

Perhaps the climax of the affair lay in the presence as guest of honor of Padre Giovanni Semeria, said to be the most eloquent man in Italy, and referred to by the New York Herald as "a second St. Francis." The clerical gentleman was a special guest of honor at the Metropolitan opera concert, Sunday evening, when Verdi's "Requiem" was given, but the National Opera Club has the honor of first having Padre Semeria as a guest. He spoke in Italian of his interest in music, telling of the purpose of his visit to America. An eight page booklet relating to War Orphans was distributed. Italian flags were displayed in his honor, and the meeting was full of snap, which redounds on the officers. The Christmas fete and ball of the club, a unique event, took place on December 18.

Aborn Opera School Artists Engaged

Morgan Kingston, Thomas Chalmers, Louis D'Angelo, Mabel Garrison, Frances Ingram, Henri Scott, Lila Roberson, Vera Curtis—these are all names well known in the operatic world, being present or past members of the Metropolitan Opera personnel. They all began their careers, or were given their first opportunity, under the Aborn management. Gladys Axman, Margaret Farnam and Jean Gordon are three singers direct from the Aborn stage who have been added to the Metropolitan Opera House forces



MILTON ABORN.

this season. So by results is the Aborn School of Opera known. "Qualified students obtain positions" is an axiom of the Aborn institution, which develops artists so that they are ready to step direct upon the operatic stage. Some singers who are with other companies are: Helen Fechter and Eleanor Marlo, with the Manhattan Opera Company; Gordon Kay, with the Defoy; Hana Shimozumi, Adeline Mitchell, Ethel Bagnall and Rosamonde Whiteside, with the Gallo English Opera Company; John Campbell, with the Aborn and American Singers companies; Florence Bullard, Beulah Beach, Devore Nadworney and Margaret Hendix, with the Aborn Company; Josephine Jones, with a Newark company. Various former members of Aborn companies, or students at the school, are with the Gallo Italian company or with Bracale.

Every month "Students' Repertory Reviews" are given at the school, when only Mr. Aborn, students and faculty make up the audience, each student afterward receiving a written criticism on his or her appearance. An aphorism of Mr. Aborn follows, it having been printed above his signature, viz., "So far as I succeed in securing recognition for native singers, so far will I be content with my work."—Milton Aborn.

Lenora Sparks in Concert January 15

Lenora Sparkes, soprano of the Metropolitan Opera Company, will be heard in concert on the afternoon of January 15. Miss Sparkes' program comprises Italian, French, Russian and English songs. Roger Deming will act as accompanist.

I SEE THAT

Mme. Valeri has been secured by the Chicago Musical College for the forthcoming summer session. Alfred Cortot sailed from France December 16 to begin his second tour of this country. Thuel Burnham is busily engaged teaching at the Burnham-Reed Piano School in Boston. The Manhattan Grand Opera Company has disbanded. Towner Brothers is the name of a new music publishing house established in Fresno, Cal. Marguerite D'Alvarez has been engaged by the Chicago Opera Association. Frieda Hempel will be a soloist for the January 3 Bagby Morning Musicale. Moiseiwitsch pronounces his name Moy-say-vitsch. Olga Steeb played nine piano concertos with orchestral accompaniment in Berlin within two weeks. A school children's concert series has been organized in Berkeley, Cal. Ema Destinn is being sued for \$3,400 for rent of an apartment on Riverside Drive which she leased before going abroad. "More Chapters of Opera" is a new book by H. E. Krehbiel. The next convention of the Missouri Federation of Music Clubs will be held at St. Louis in March, 1921. Tilly Koenen has been engaged for the North Shore Festival next May. Maeterlinck and his wife were welcomed with cheers when they arrived in New York on December 23. Schumann-Heink says that as long as she lives she will never let "the boys" suffer. Mabel Corlew Smith sings Sturkow-Ryder's "Loneliness" at her Aeolian Hall (New York) recital January 31. The Civic Music Students' Orchestra has been formed in Chicago under the direction of Frederick Stock. Forty-seven States were represented at the meeting of the Board of Managers of the N. F. M. C. at Akron. Judson House, tenor from the Gescheidt studios, was married to Helen Weiler on November 28. Sasha Votichenko will play the tympanon at the January 31 New York Globe concert. Christmas is Mana-Zucca's birthday. C. Mortimer Wiske has secured a splendid array of soloists for the Newark Festival. A reception was given in honor of Florence Otis at the Boice studios in New York.

Patrick O'Neil has been elected director of the California School of Art in Los Angeles. Mrs. Edward A. MacDowell has been advised by her physicians to take a two months' complete rest. J. A. Carpenter's ballet pantomime was presented by the Chicago Opera Association on December 25. Joseph Lhevinne and David Bispham are to be guest instructors at the American Conservatory (Chicago) during the coming six weeks' summer session. Samuel Faulkner, father of Anne Faulkner Oberndorfer, is dead. Katharine Goodson sails from England for America on January 4. Richard Buhlig offers an all-Beethoven program at the fourth of his New York piano recitals. Mrs. Reginald De Koven, wife of the composer of that name, has become converted to spiritualism. Maeterlinck delivers his address on "The Unknown Shore" at Carnegie Hall tomorrow, this being his first appearance before an American audience. John McCormack leaves this country next November or December for a year's tour of the world. Nobody will be named as director of the Chicago Opera Association for the remainder of the season. New York is to have a music week from February 1 to February 7, inclusive. Lada's second dance-recital takes place at Carnegie Hall on the afternoon of January 20. The premiere of "The Blue Bird" at the Metropolitan netted about \$40,000 for four charities. Owing to the illness of Mrs. Chapman, president of the Rubinstein Club, that organization cancelled its New Year's Eve party. The National Opera Club of America announces a French program for the afternoon of January 8. John Meldrum gives a piano recital in Boston at Jordan Hall on the afternoon of January 14. Tetrassini, Warren Proctor and Mayo Wadler are achieving a tremendous success on tour. The rumor that Toscanini is to be Campanini's successor as director of the Chicago Opera is false. Olga Samaroff is giving a series of eight piano recitals at the Baltimore Peabody Institute. G. N.

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Frederick Stock to Conduct New Chicago Orchestra for Training of Students

Civic Music Association and Orchestral Association Join Forces in New Undertaking—New Building for Bush Conservatory—Edward Johnson Symphony Soloist—Recital and Conservatory Notes

MME. DELIA M. VALERI JOINS CHICAGO

MUSICAL COLLEGE SUMMER STAFF

Chicago, Ill., December 20, 1919.—The Civic Music Association and the Orchestral Association have joined forces in the proposal to organize an orchestra for the training of students under the direction of Frederick Stock, to be known as the Civic Music Students' Orchestra. During the war the country was brought to a full realization of its dependence upon European source of supply for orchestral musicians. This dependence is due chiefly to the fact that in this country there exists very little opportunity for musicians to acquire symphonic orchestral routine and experience. The orchestras of the country demand that their members be finished artists, yet there is no training school where the musicians can obtain the necessary intimate knowledge and practice of the larger symphonic works. Consequently our orchestras are made up largely of men who have acquired their experience in other countries, where these opportunities do exist.

In order to remedy this condition the Orchestral Association will furnish Orchestra Hall for rehearsal purposes, together with the use of its library. Mr. Stock has accepted the musical supervision of the new organization, with Mr. Delamarter as his assistant.

The Civic Music Association proposes to give an honorarium to each member of the students' orchestra, to help defray the costs of their private tuition. Four rehearsals will be held each week. The rehearsal days have

not yet been definitely fixed, but will probably be on Mondays, Tuesdays, Wednesdays and Thursdays.

The Civic Music Association will arrange concerts in the field houses of the park systems and other civic centers as soon as the organization is ready for public appearances. These concerts should prove a great boon to those sections of the city where no opportunity exists for the enjoyment of orchestral music.

The orchestra will be made up of the usual instruments, namely, first and second violins, violas, cello, double basses, harp, piccolo, flutes, oboes, clarinets, English horn, bassoons, French horns, trumpets, trombones, tuba, kettle-drums, snaredrums, bassdrum and other percussions.

Membership is open to any student, male or female, upon passing an examination. The examinations will be by appointment and will be begun immediately. The first rehearsal will be called as soon as the organization is complete.

Application blanks may now be obtained from Herbert E. Hyde, superintendent of the Civic Music Association, by addressing him at 637 Fine Arts Building.

FRIEDA HEMPEL DELIGHTS

In fine voice and spirits, Frieda Hempel charmed a large audience at Cohan's Grand Opera House, where F. Wight Neumann presented her in recital last Sunday afternoon, December 14. She delighted her listeners with both her coloratura arias, which included the arioso from Handel's "Cantata con Stromenti," the same composer's "Sweet Bird," "A vous, dirai-je, Maman," and the arietta from Puccini's "La Rondine," and her other songs, all of which were sung in English, except one group of French by Rameau, Saint-Saëns, Hahn and Bemberg. The charm of her lovely voice, her finished art and exquisite style were in evidence at all times throughout the program and marked everything she sang. Needless to say she scored heavily and added many encores in response to abundant plaudits. Coenraad V. Bos' accompaniments were pieces of art, and August Rodeman, who accompanied on the flute in the coloratura numbers, lent splendid support.

CHICAGO MUSICAL COLLEGE SECURES MME. VALERI. For the summer season from June 28 to August 7, 1920, the Chicago Musical College has engaged the prominent New York vocal teacher and coach, Mme. Valeri.

MAY MUKLE IN JOINT RECITAL

At Kimball Hall on Sunday afternoon, December 14, May Mukle, cellist, and Gilderoy Scott, contralto, participated in a joint recital before a most friendly audience. In Boccherini's sonata in A, Tschalkowsky's "Variations sur un theme rococo" and a group by Popper, an arrangement by Percy Grainger and two from Miss Mukle's own pen, she played with fine effect. She draws from her instrument a deep, rich tone, and her interpretations are marked with excellent musicianship, intelligence and fine technic. She won decided and well deserved success.

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DELIA M. VALERI,

The prominent vocal teacher and coach who has been engaged for the Chicago Musical College summer season of 1920.

Mme. Scott gave a good account of herself in her numbers and shared with the cellist in the success of the afternoon.

FURTHER EXPANSION AT BUSH CONSERVATORY.

The notable growth of Bush Conservatory in recent seasons has been further emphasized by the announcement of the opening of a new building adjoining the present location at 839 North Dearborn street to care for the increasing demand for dormitory accommodations by the non-resident students.

It is well known that President Bradley, of Bush Conservatory, has been the pioneer and, as yet, the only educator of the Chicago music schools to undertake a constructive interest in the students' economic welfare. The dormitories, which so far are limited to women students, are an integral part of the institution and directly under its management. The very pleasant home life thus established contributes in no small degree to the artistic atmosphere and congenial student life for which Bush Conservatory is noted.

The building just opened contains one parlor studio, the suite of rooms occupied by the dean of women and accommodations for a number of women students. The rooms are all beautifully decorated and furnished, are spacious and well lighted and offer an exceedingly pleasant environment for the out-of-town student, to whom living conditions are so often a vexing problem.

The urgent demand for student dormitories is evidenced by the fact that practically all the rooms in the new building were engaged before it was opened by the overflow from the main buildings which were filled to capacity.

MERWIN HOWE GIVES RECITAL.

F. Wight Neumann presented a young pianist in recital at Kimball Hall; Tuesday evening, December 16, in the person of Merwin Howe. In Schumann's "Fantasy," two Scriabin Etudes and two numbers by Arne Oldberg, Mr. Howe disclosed himself the possessor of an admirable technical equipment, a natural gift for the piano and above all, musical intelligence. His well arranged program was excellently played and he received most hearty plaudits.

STURKOW-RYDER SONGS USED.

Two songs of Sturkow-Ryder—"Loneliness" and "Love's Feast"—are being used by Estrid Clauday, a new singer to Chicago, recently of New York. Carl Craven, tenor, has sung "Loneliness" at more than forty-three recitals.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College program will be resumed January 3 with a concert by students in the piano, vocal and violin departments.

An informal studio recital was given Wednesday by students of Esther Baumgartner and Ethel Woodstock.

Leone Kramer, student of the vocal department, was one of the soloists at the concert given at the Arche Club last Friday.

Robert Barron, violin student of the college, gave a recital in Portland, Ore., last week. Mr. Barron is one of the first violins in the Portland Symphony Orchestra. Herbert Kirschner, also a student of the violin department, (Continued on page 41.)

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REVIEWS AND NEW MUSIC

Oliver Ditson Company, Boston and New York
"The Promised Land," Sacred Song, by Bruno Huhn

A dignified text, consisting of the well known
"For thee, O dear, dear country,
Mine eyes their vigils keep."

The melody proceeds in natural, flowing lines, mostly quarter and half notes. Like all that Huhn issues, it is the work of the thorough musician, one who refines and completely finishes his product. For high and low voices.

"Song of the Night Guard," by Arthur Nevin

It is occasionally refreshing to get away from the usual love song, which is the tendency of all American composers, so here is one in which the word "love" does not once occur. It is a mainly rhythmic song, the composer being a younger brother of the deceased Ethelbert Nevin, composer of "Narcissus," etc., himself a song leader in Western camps (Camp Grant). The refrain gives an idea of the character of the song:

"So my camp is your camp, and your camp is my camp
While through life's darkest night
We seek fair freedom's light."

For high and low voice.

"As I Love You," by Louis Adolphe Coerne

A strange song of ten measures only, but in that time wandering into four different keys, viz.: E flat, G flat, D and A major. It is well constructed, and dedicated to Frieda Hempel. For medium and low voice.

"The Holiday" and "Sonny Boy," Two Songs by Pearl G. Curran

"The Holiday" is bright, playful, spontaneous, running along in eighth and sixteenth notes, full of happy spirit. For high and medium voice. "Sonny Boy" is a lovely little cradle song, rhythmic and effective, with delicate harmonies and appropriate swinging motion in the easy accompaniment. Dedicated to Betsy Lane Shepherd, whose voice and style are sure to spread favorable recognition for it. For high and low voice.

"An Incantation," by Mary Turner Salter

This is a dramatic song of religious spirit, intense, in recitative style, which a singer possessing temperament and sufficient voice will make effective. For high and low voice.

"Life, Love and You," by Charles P. Scott

A fine song of naturalistic melodiousness, full of broad sweep in melody and accompaniment, but difficult to play. There is a sure climax on the words:

"Thank God for you,
Thank God for life, love and you!"

"Voiceless Flowers," by Florence Turner-Maley

Short and sweet, dedicated to Mary Jordan, for high and low voice.

"Faltering Dusk," by A. Walter Kramer

A Schumannesque song, with some original harmonies, and a text (by Louis Untermyer) reminiscent of Heine, this song is alternately intense and simple, consisting as it does of a mother's inquiry and the daughter's evasive answers. For high and low voice.

"Break, Break, Break," by Cecil Burleigh

Serious words, serious music, with many modulations, a figured piano accompaniment, difficult throughout, but of imposing effect. For high and low voice.

"The Time for Making Songs Has Come," by James H. Rogers

This is a spring song, of effervescent vitality, with sweeping chord accompaniment at the outset, followed by arpeggios and triplet chords, leading to a fine climax, the whole work sure to please if sung with animation. Dedicated to Cecil Fanning.

"Snow Flurry," by Edmund Grinnell

An encore song of twenty-two measures, with rapid broken chord accompaniment, bright and pretty, but needing expert pianist and good singer to make it go. For high and low voice.

"O No, I Pray, Do Not Depart" and "To the Children,"

Two Russian Songs, by Serge Rachmaninoff

Original songs, as was to be expected, are these two Russian works, the texts by Mereschkovsky and Khomiakoff, respectively, the music utterly unconventional, requiring study to bring out its worth. "Do Not Depart" tells of the "happiness of parting anguish." Difficult accompaniments preclude general popularity for this song, which has German and English text, the latter by Constance Purdy. For high and low voice. "To the Children" is another unusual song, simple to sing and play, yet with emotional content, especially in the text:

"But now, in the nursery reigns stillness and gloom,
Gone, gone the glad voices, no sound in the room;
The children are children no more!"

"Nocturne," "Song of the Open" and "Unrequited Love," Three Songs, by Frank La Forge

The well known accompanist, whose artistic work is familiar to audiences throughout America, has achieved reputation through his songs, which will be enhanced by these three Brahmsian works. They are serious, high class, with piano accompaniments of moderate difficulty, and of course fit the voice. "Nocturne," dedicated to Margaret Matzenauer, has to do with south wind, moonbeams, and reaches a climax on "The wonder of the night." It is to be

had for high and medium voices. "Song of the Open" is jubilant, with flowing accompaniment, beginning in minor, then going to major, with the same melody, finishing on:

"With your hands in mine,
It were ecstasy!"

It is dedicated to Frances Alda. For high voice alone. "Unrequited Love" (also dedicated to Alda), a musically, fine song, ending with "Love has died within her" (the last word optional "him," so both sexes may sing it). For high and medium voice.

Huntzinger & Dilworth, New York**"Light at Evening Time," by Florence Turner-Maley**

This is a sacred song, melodious throughout, the text (by R. H. Robinson) fitting the music and vice versa. It is simple in form, easy to sing and play, with a good climax on "Grant us in our later years." There is an error, second page, fourth measure, where the A natural should be removed from the bass. For high and low voice.

"Let the Little Ones Come to Me," by Florence Turner-Maley

This is marked by purity of melody and simple harmony, proceeding quietly in legato style, very effective if sung naturally and with expression. Text by J. Luke. For high and low voice.

"If I Had Wings," by Florence Turner-Maley

A song full of rhythmic charm, after the style of a Tyrolean folksong, the accompaniment running along in thirds with the voice part; very pretty and effective. Mrs. Maley is herself a singer and knows how to write for the voice.

"Bow Down Your Ear," Sacred Song, by Secchi-Reddick

Very devotional, this old Italian melody has been arranged for voice, with organ part (three staves), William Reddick showing thorough familiarity with both voice and organ.

"Wishes," by Frank H. Grey

Sidney Carter has written graceful words, alluding to the summer breeze and sunbeam bright, envying the red rose, because it lies on her breast. The composer has written appropriate melody, easy to sing; the piano part is difficult, somewhat in the fashion of Rogers' well known "At Parting." For high, medium and low voice.

"Fairy Tale," by Rhea Silberta

This child song, telling about "Grandma tells me every night, fairy tales so wonderful," etc., is very sweet and singable. For high and low voice. Text by H. B. Spencer.

G. Schirmer, New York**"To an Old Love," by John Prindle Scott**

The composer calls this "Song of Reminiscence," and is also author of the verse. In simple melodiousness, almost like a folksong, the music proceeds in graceful fashion, telling of April weather, the stroll, and the talk of the years to be; and ends, as so many of us know:

"Once again I walk here, down this old, old way
All alone. I wonder where you are today?"

It may be had for high and low voices, ranging from F to G, or C to D.

Four Dances, by Mana-Zucca

These consist of "Beauty Waltz," "Joy Dance" (gavotte style), "Dance of the Waves" and "A Spanish Castle," all charming in content, very easy, about grade two or three. They are all fingered, and the "Dance of the Waves" is like a barcarolle; the "Spanish Castle" is a bolero, and all the pieces will bring additional renown to the lovely lady who composed them, who is a brilliant pianist, excellent singer, and also a fine composer.

Another New York Recital for Levitzki

Mischa Levitzki gives another recital at Carnegie Hall on Tuesday evening, January 20. As usual his program will be an interesting one, including the Etudes Symphoniques of Schumann, and Concert Arabesque on themes of the "Blue Danube" waltz, arranged for piano by Schulz-Evler.

Ethel Frank Here in Recital January 8

Ethel Frank, soprano, will be heard in a recital in Aeolian Hall, Thursday afternoon, January 8.

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CHICAGO, ILL.

BOSTON HEARS MANY FINE ARTISTS IN CONCERT AND RECITAL

Reports of Attractions Held Early in the Season—Littlefield Gives Annual Program—Boston Quintet Wins Success

LAURA LITTLEFIELD PLEASURES IN RECITAL

Laura Littlefield, soprano, gave a fresh demonstration of her familiar abilities at her annual recital, November 28, in Jordan Hall. Mrs. Littlefield's program, which was heard by a numerous and friendly audience, was of unusual novelty and interest. It opened with Handel's "Care Luce," written in the traditional Italian manner and arranged by Samuel Endicott; and included an old Catalonian nativity song, arranged by Kurt Schindler; Schubert's moody "The Silent Town"; the sensuous "Midsummer Night's Dream" of Rimsky-Korsakoff; Bagrinofski's "All the Bells, the Little Bells"; Liszt's warm-flowing "Oh, Quand Je Dors"; Poldowski's song of a lover's revenge on his faithless mistress, "Nocturne"; Chabrier's charming and fanciful "Pastoral des Cochons Roses," which recalled Mme. Frijsh's delightful war-horse by the same composer, "Villanelle des Petits Canards"; Rahaud's song of quiet anguish, "Reliques"; Laparra's imaginative "Des Pas de Sabots"; Debussy's animated setting of the ballad in which Villon extols the charms of the women of Paris; two numbers from Cyril Scott's able pen, "The Unforeseen" and "The Little Bells of Seville"; Kramer's descriptive "The Swan," written in modern style; Bantock's "A Feast of Lanterns"; Fay Foster's coquettish "Secret Languages" and La Forge's dramatic "Song of the Open."

Mrs. Littlefield has grown steadily as an artist and interpreted her interesting program in a manner which excited the admiration of her listeners. This singer, who has been engaged to appear with the Symphony as soloist later in the season, is the possessor of a lovely voice which she controls in admirable fashion—witness the beauty and the carrying quality of her tones in pianissimo passages. Her excellent enunciation and charming stage presence, together with the skillful assistance of her able accompanist, Mrs. Dudley Fitts, combined to make a success of this recital. Mrs. Littlefield was recalled and obliged to add to her program.

JASCHA HEIFETZ PLAYS TO CAPACITY AUDIENCE

His flawless technic unimpaired, his sense and command of tone undiminished, Jascha Heifetz gave another demonstration of his extraordinary powers as a violinist to a huge throng recently at Symphony Hall. With Samuel Chotzinoff as pianist, he played Franck's exacting sonata, last performed here by Bauer and Thibaud; Vieuxtemps' intricate and melodious concerto in A minor, Dvorák's rhythmic Slavonic dance in G major, Cecil Burleigh's swift "Moto Perpetuo"; Godowsky's fanciful "Légende"; Paganini's technically for-

midable "Non Piu Mesta," in which Mr. Heifetz gave an amazing display of harmonics; and pieces by Rachmaninoff and Wieniawski.

The interpretations of this young genius have gained in fervor and the large audience was very enthusiastic.

ORNSTEIN, D'ALVAREZ AND WADLER APPEAR IN MORNING CONCERT

The first of Mrs. Hall McAllister's morning concerts took place in the ballroom of the Copley-Plaza Hotel. The fashionable audience which attended this concert was treated with an interesting program which was shared by Mme. d'Alvarez, formerly contralto at the Boston Opera House; Leo Ornstein, the composer-pianist, and Mayo Wadler, the well known violinist. Mr. Wadler recalled those gifts which stamped him as a violinist of merit when he was first heard in a recital here two seasons ago. His pieces were drawn from the works of Stoessel, Kreisler, Smetana, and Cecil Burleigh. Mr. Wadler made a favorable impression on his hearers and was recalled. Leo Ornstein, who is to be the soloist at the next concert of the Boston Symphony Orchestra, played his own "Sonatina"; Chopin's ballad in G minor and nocturne in F sharp major; and ended with Liszt's twelfth rhapsody. The pianist, who has always been a favorite in Boston, was warmly applauded. Mme. d'Alvarez recalled the good old days of the local opera company when she was regarded as a very pleasurable singer. She was heard in Debussy's "De Fleurs" and "La Chevelure," and numbers by Granados, Bantock, Saint-Saëns, and Purcell.

BOSTON QUINTET WINS SUCCESS AT FIRST CONCERT

The Boston Quintet—piano and strings—which made an auspicious debut last spring, gave the first of a series of three concerts on a recent Monday in Steinert Hall.



ETHEL FRANK.

Soprano, who will make her first public appearance in New York in an Aeolian Hall recital Thursday afternoon, January 8, since her return from Europe.

This quintet was founded by Hans Ebell, the admirable Russian pianist of this city. The string players are Joseph de Natale, first violin; Robert Gunderson, second violin; Vladimir Berlin, viola; and Alma La Palme, cellist. The program comprised Borodin's songful quartet in D major; Fauré's beautiful sonata for piano and violin, admirably played by Mr. Ebell and Mr. Gunderson, and Brahms' quintet, op. 34.

Mr. Ebell's quintet has already achieved the remarkable blending tone, adequacy of technic and sense of ensemble. Judging from the keen interest of the audience, local music lovers will look forward with anticipation to the remaining concerts of the quintet during the winter.

PAULIST CHOIR GIVES ANNUAL CONCERT

The Paulist choristers of New York, now touring the country, were heard by an audience of good size, Thanksgiving night, on the occasion of their only Boston appearance this season. Under the direction of Father Finn the Paulist choir was heard in a program which consisted chiefly of sixteenth century music as well as compositions by modern masters. Among the soloists were John Finnegan, leading tenor at St. Patrick's Cathedral in New York; Willy Probst, "the boy Galli-Curci"; and Thomas Coates, another boy gifted with a fine voice and considerable skill in its use. The unified voices of the boys and Father Finn's skillful leadership contributed to a very interesting concert, particularly the liturgical music of Palestrina, Lotti, and Morales. Mr. Finnegan in Rodolfo's air from Puccini's "La Bohème" revealed a lyric tenor voice of beautiful quality, and ability to interpret. He was recalled several times and responded with Irish folk tunes.

PUPILS OF WILLY THELEN IN SONG RECITAL

A large audience gathered at the High School of Practical Arts, to hear the song recital by the pupils of Willy Thelen, the well known vocal instructor and coach of this city. The following pupils participated: Mae Reilly, Elsie Littlefield, Sue Sullivan, Evelyn Murphy, M. R. Higgins, Harriet Speirs, Mrs. H. L. B. Carlson, H. W. J. Fletcher,

Frank C. Garska, F. D. Cole, and Alec Peddie. W. D. Strong, pianist, accompanied the singers. The splendid program which Mr. Thelen arranged included songs by La Forge, Burleigh, Gretchaninoff, Délibes, Grieg, Handel, Dvorák, Cadman, Purcell, Sinding, Vanderpool, Lang, Haynes, Souther, Lichner, Ball, Salter, Sheldon, Rissland, Woodman, Denza, Strong and Hardslot.

Mr. Thelen's skill in placing voices and his thorough-going musicianship were reflected in the performance of his pupils. Of noteworthy interest was the clear diction in whatever language was being sung. The hall was filled with a friendly audience and the applause was very hearty. Mr. Thelen's early training in Italy, Belgium, Germany



DAI BUELL.

The Boston pianist, who will give a program of MacDowell and Grieg music in Aeolian Hall, New York, later in the season.

and England has obviously given the grounding in fundamentals which qualifies him to be a successful coach. His work in this city will be followed with interest.

HUGE AUDIENCE HEARS FARRAR, HACKETT AND RENARD

Geraldine Farrar, always a Boston favorite, attracted a capacity crowd to Symphony Hall, the occasion being a full Sunday afternoon's entertainment provided by the popular soprano with the assistance of Arthur Hackett, the well known tenor, and Rosita Renard, the charming Chilean pianist. Miss Farrar contributed twelve songs—classic German, but sung in English, from Haydn, Franz, Brahms and Beethoven; Russian from Rubinstein, Rimsky-Korsakoff, Rachmaninoff and Gretchaninoff; French from Berlioz, Gounod, Chaminade and Massenet; and, for extras, her "Butterfly" aria and Old English folk-songs—a list which provided adequate test for the range and quality of the well liked soprano's voice. Mr. Hackett applied his familiar skill to the interpretation of eleven pieces which comprised Beethoven's "Adelaide," and numbers by Franck, Faure, Poldowski, Cadman, Quilter, Koemenich and Polak. Miss Renard presented new evidences of her abilities as technician and interpreter in pieces from Chopin, Saint-Saëns, Liszt and Strauss. The throng clamored for more and additions were plentiful.

TOSCHA SEIDEL GIVES SECOND RECITAL

A fair sized but enthusiastic house greeted Toscha Seidel, the temperamental violinist, when he returned to this city for a second appearance at Symphony Hall. The fiery young genius began his conventional program with the customary sonata of Handel and proceeded with the tuneful and hackneyed concerto in B minor from Saint-Saëns. Then followed transcriptions of pieces from Chopin and Paderewski and ornate numbers from Sarasate, Achron and Wieniawski.

Mr. Seidel renewed the distinctly favorable impression which he made last season, when he won his hearers by the vitalizing energy and glow of temperament. Being

(Continued on page 44.)

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TIME FOR MAKING SONGS HAS COME, THE, by James H. Rogers. High, in Eb; Medium, in Bb.
WITCH-WOMAN, by Deema Taylor. High, in E minor; Medium, in C minor.

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CHICAGO

(Continued from page 38.)

is making a concert tour of Germany and expects to return to America next season.

Aeolia Martin, piano student, was first prize winner at the American Festival, held recently at Lockport, N. Y.

George Roth, student of the vocal department, was soloist last Sunday at the concert of the Cincinnati Symphony Orchestra, Cincinnati.

The concert that was given this Saturday morning by the Chicago Musical College was presented by students in the piano, vocal and violin departments.

ORCHESTRA'S FINE PROGRAM: EDWARD JOHNSON, SOLOIST.

There was much of interest and enjoyment at this week's orchestra concert, with César Franck's D minor symphony forming the backbone and an exquisite novelty by Respighi and the appearance of Edward Johnson as soloist. Since his return here as a principal tenor of the Chicago Opera Association, Mr. Johnson has won a host of admirers through the sheer beauty of his art and voice and on this occasion added many more who accorded him an ovation. Justly so, for his remarkable interpretations of the two old Italian songs—"A Prayer," by Durante, and "Lasciar d'amarti," by Gasparini—the aria from Giordano's "Andre Chenier" and the "Now Begin" and "Prize Song" from Wagner's "Mastersingers," stamped him as admirable a concert as opera artist. His full, resonant and excellent tenor voice rang clear and true, his fine musical intelligence, style and spirit shone with fine effect in everything he did. His singing added greatly to the enjoyment and delight of the audience. Conductor Stock gave the Franck symphony a masterly reading. It was a noble work, nobly presented. In fine trim, the orchestra also gave exquisite interpretations of the "Magic Flute" overture and the novelty, "Fountains of Rome," by Ottorino Respighi, besides lending fine support to the soloist. The new number—a tone picture of the famous fountains of the Italian capital at dawn, at morn, at midnight and at sunset—is clever, skillful, charmingly expressive and one of the best novelties heard at these concerts. All served to make this an unforgettable program.

JOSEF ROSENBLATT PACKS ORCHESTRA HALL.

Orchestra Hall was packed to capacity for the song recital given there Sunday afternoon, December 14, by Cantor Josef Rosenblatt, under Wessels and Vogeli.

ALLEN SPENCER'S ANNUAL RECITAL.

For his annual recital at Kimball Hall, Sunday afternoon, December 21, Allen Spencer offered his many friends and admirers an artistically arranged and interesting program. His success at their hands was spontaneous and well deserved and the adding of many numbers at the conclusion of the printed list was necessary to satisfy the exuberance of the auditors. Beginning with three preludes and fugues from Bach's "Well Tempered Clavichord," following with the Beethoven A flat major sonata, Scarlatti's "Pastorale" and "Capriccio," Franck's prelude, fugue and variation, Debussy's "Minstrels," a Chopin waltz, berceuse and polonaise, the Liszt "Rustling of the Forest," Cole's "Legend" and Norman O'Neill's "Toccata," Mr. Spencer played each number with the artistry, finish and style which are always present when Allen Spencer plays. One of the prominent piano teachers at the American Conservatory, who has won a high place for himself among Chicago's best, Mr. Spencer is also a pianist of ability and one whom it is a delight to hear. This occasion was no exception to the rule and the clarity and excellence of his technic, surety and fleetness of his fingers, the thoroughness of his musicianship and his skillful ability were brought into greater display than ever before.

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JOSEF ROSENBLATT.

Tenor, who was tendered a banquet in New York on December 23 by 500 prominent Jews. After a few explanatory remarks about "Yohrzeit," Cantor Rosenblatt rendered the song, accompanied by the composer, Rhea Silberta. At the special request of Rosa Raisa, who was in the audience, the tenor gave this song at his Chicago recital on December 14. "Yohrzeit" was also programmed at this singer's New York recital of December 21 and at his Boston recital of December 28. Cantor Rosenblatt includes this song on practically all of his programs, and newspaper critics never seem to fail to speak of and analyze it in reviewing his concerts.

making his interpretations exceedingly enjoyable and beautiful. To select one number better done than another would indeed be difficult, so admirably was each rendered. It is to be regretted that Mr. Spencer's time is so taken up with pedagogic duties that he is not heard oftener in public.

GUNN EXTENDS TEACHERS' CLASSES TO MINNEAPOLIS.

Glenn Dillard Gunn's normal training classes for piano teachers are attracting widespread attention. In addition to a large Chicago enrollment in the teachers' training work, he has undertaken this year a course of lectures in Minneapolis, where his classes are sold out and a long waiting list is registered at the MacPhail School. These classes are proving of especial value since the theoretical work is reinforced at every step by practical demonstration classes in which the students gain actual experience in teaching pupils of every degree of advancement.

USE WITMARK SONGS.

Two Witmark songs—Arthur Penn's "Smilin' Through" and "Sunrise and You"—were used on the program which Ethel Smith gave for the wounded soldiers at Fort Sheridan at their Christmas party on December 22.

REUTER'S CHICAGO RECITAL, JANUARY 7.

On Wednesday morning, January 7, at Ziegfeld Theater, Rudolph Reuter, the prominent Chicago pianist, will present his annual Chicago recital, under the management of Carl D. Kinsey. As usual, Mr. Reuter has compiled an interesting and attractive program, which contains a number of modern novelties, among which are two new numbers by Dohnanyi and "Fountains of Acqua Paula," by Charles T. Griffes.

BUSY ARIMONDI PUPILS.

A pupil of Mme. Vittorio Arimondi, Harriet Jane McConnell, contralto, sang the solo parts in Handel's "Messiah" at Rockford, Ill., last week, when it was presented in conjunction with the Minneapolis Symphony Orchestra under the direction of Emil Oberhofer. Another pupil, Arthur Kraeckmann, baritone, was the solo artist at the Edgewater Beach Hotel musicale last Sunday.

PERCY GRAINGER AND NEW COMPOSITION STARTLE CHICAGO.

With all his vivaciousness and youthful joy, Percy Grainger startled the Chicago Symphony Orchestra patrons at the eleventh concert this week. As pianist the brilliant Grainger conquered his listeners with a remarkable rendition of the Saint-Saëns G minor concerto. That he is complete master of his instrument was thoroughly evidenced by the dash, broad sweep and almost reckless abandon with which he tossed off the concerto. He had the auditors at his feet in profound admiration. After the intermission his "The Warriors" was introduced for the first time here. Discord and noise seem to be the aim in this new composition for not only does the entire orchestra work overtime, but additional percussion instruments and the composer playing keys and hammering on strings of the piano "for all he is worth," are necessary to obtain the required effect. Every imaginable noise seems to be embodied in "The Warriors," and yet it really has nothing to do with any war or any soldiers. The work of the Chicago Symphony Orchestra could better be judged in the lovely pastorale from Bach's "Christmas Oratorio," the majestic Brahms D major symphony and Glazounow's concert waltz, F major. Under Conductor Stock's masterful leadership those were all given exquisitely beautiful, stirring and inspiring readings. Likewise the support lent the soloist in the concerto was of highest order.

JEANNETTE COX.



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Bradford Mills and Merle Armitage Promote Many Concert Courses

There seems to be a movement on foot to unearth music centers throughout the country. Prominent among the enterprising promoters is Bradford Mills and his associate, Merle Armitage. Under their joint management, Louisville, Ky., this season is enjoying an excellent Civic Music Series, with the following attractions: John McCormack, the Detroit Symphony Orchestra (Ossip Gabrilowitsch, conductor), and Amelita Galli-Curci. The course opened on November 21 with the famous Irish tenor, who drew 7,000 people. Owing to the fact that only 1,000 chairs were available in the city, the management, not to be daunted, had 6,000 shipped from Cleveland, Ohio.

Other cities working in connection with Messrs. Mills and Armitage include Muncie, Fort Wayne and South Bend, Ind., and Toledo, Ohio. In the case of South Bend, the managers took a place that had never heard a big artist. Two miles out in the country a gymnasium was discovered, where a suitable stage was set up, electric lights were installed, and several thousand chairs were shipped from Cleveland. Amelita Galli-Curci opened the course in October. Rudolph Ganz and Cornelius Van Vliet will be the January attractions, and the Adolph Bolm ballet and Little Symphony Orchestra those of April. With such admirable drawing cards, the success of the enterprise is quite secure.

Until Frances Alda sang in Muncie in November, the people there had never heard such an artist before. Mme. Alda was preceded by Adolph Bolm's ballet and the Little Symphony Orchestra. Future attractions will be Rudolph Ganz and Cornelius Van Vliet, Sascha Jacobinoff and Carolina Lazzari.

Toledo's Civic Music League Concerts began on October 16 with John McCormack, and were followed on Oc-

tober 23 by the Scotti Grand Opera Company, Ernestine Schumann-Heink appearing on November 24. The Detroit Symphony Orchestra, Gabrilowitsch, conductor, will pay a visit to the city on March 1. Later in the month, Carolina Lazzari and Sascha Jacobinoff will give a joint concert. The series closes in April with a performance by the Bolm ballet and Little Symphony Orchestra.

The Fort Wayne Morning Musicales of 1919-20 were inaugurated on October 23 by the Scotti Grand Opera Company. November 12 Lucy Gates was the particular star, and those to come in February, March and April, respectively, are the Detroit Symphony, Sascha Jacobinoff and Carolina Lazzari in joint recital, and the Bolm ballet and Little Symphony Orchestra.

Bradford Mills and Merle Armitage add a little local touch to their courses by having local people on the board of directors. After the first of the year these enterprising men will open courses in Lima, Ohio, and several other towns.

"Music and Childhood" a Valuable Work

Music has found a new champion—a powerful, authoritative and universally respected champion—in the National Child Welfare Association. This organization has just published an illustrated booklet, "Music and Childhood," which, for the first time, presents in a graphic, attractive and popular, yet thoroughly scientific manner, the whole big and weighty subject of the importance of music in the development of children.

The association devotes itself to the study of all that bears upon the welfare of children and makes for their mental and physical growth into higher type men and women. Like all the other literature issued by the association, the music booklet has been prepared by educational experts. It is designed to propagate, among all those who have the welfare of children at heart, the necessity of implanting early the love of music and of securing proper musical training, to the end that they may reap in youth and in later life the blessings that music bestows.

At first the National Child Welfare Association made no provision for disseminating the facts about music. Its wonderful traveling exhibit, whose impressive pictorial object lessons have done so much to teach the mothers of the land the proper feeding and clothing of their children, the care of eyes and teeth, the need of good juvenile books, the value of the kindergarten, etc., contained no drawing or statement on the subject of music.

The National Bureau for the Advancement of Music noticed this omission and called the association's attention to the fact that in neglecting music they had passed over in silence an essential in better child development.

It took little to convince the association of the very great value of music to the growing child, and its helpful influence upon his character and tastes, while these were in the impressionable stage. In collaboration with C. M. Tremaine, director of the National Bureau for the Advancement of Music, they prepared ten beautiful hand painted panels, each six feet high, under the following titles: "The Musical Birthright," "Music in the Nursery," "What Music Means to Children," "Cultivating Musical Taste in Children," "Music in Play," "Music in the Home," "Music in the School," "Teaching Music to Children," "Music in the Community," "Music School Settlements."

These original panels have appeared, with the rest of the great exhibit, in all parts of the country, while smaller size reproductions of them have proclaimed their story to the public from music store show windows, libraries and teachers' studios in many other places.

Prints of these panels constitute the illustrations of "Music and Childhood," while their titles are the texts of the book's ten little chapters, each of which occupies a page opposite its picture. So great has been the demand for the books that the first edition of 6,000, although off the press only a few weeks, has already been snapped up, and the new edition of 15,000 will, without doubt, be exhausted with equal rapidity.

"Music and Childhood" is dedicated "To the children of America, whose birthright it is to know and enjoy the inexhaustible beauties and delights of music." The introduction is by Josef Hofmann, who urges for the book "a thorough perusal by every parent."

Perhaps of special importance in the book is the list of cradle songs, lullabies; songs for young children, and easily appreciated classical music, for guidance to parents in providing a musical environment.

Testimonials on the value of "Music and Childhood" are given by Enrico Caruso, Dr. P. T. Claxton (Commissioner of Education), Harold Bauer, Percy Grainger, David Bispham, Frederick A. Stock, Sergei Rachmaninoff, Prof. Hollis Dean, of Cornell, and others.

Amparito Farrar Pleads for Records

"Save and send your old records to the Sea View Hospital and Sanatorium," pleads Amparito Farrar, who has started many movements to supply hospitals and camps with musical instruments and sheet music, and who a year ago spent five months in the trenches in France singing to the soldiers. She adds: "I am sorry to say that I was unable personally to investigate the remarkable hospital for tuberculosis at West New Brighton, but I hope to in the near future. However, I learn from a friend in the home service section of the Red Cross, who had the privilege of investigating, that it is the most remarkable institution of its kind in the East. It is superlative in cleanliness, cooking, management and general routine. The wards, which accommodate approximately three thousand beds, are always completely filled, as the majority of patients who are sent to West New Brighton are bedridden. The only constant form of entertainment and amusement is the phonograph, talking machine or recording machine of some sort, and as you saunter through the wards there is never an idle machine. The patients actually seem to live from one record to another, so eager are they to hear music, dramatic recitations, monologues, and all the other interesting things now being recorded by the various companies.

"Of course the same records are played over and over again, until the patients almost know them word for word and note for note. Their patience is remarkable, and although they never seem to tire of the old and used records, their joy is unbounded when in some way they manage to acquire a new one. Therefore I want to appeal to owners of machines who tire of their records, to the companies who make them, and last, but not least, to anyone who cares to buy new records, to send them to these tubercular bedridden patients in West New Brighton."

Soder-Hueck Artist Meets with Success

Mme. Soder-Hueck, the New York vocal teacher, recently received word that her artist-pupil, Grace Briggs, mezzo-soprano, met with unusual success when she appeared at Convention Hall, Hutchinson, Kans., and sang for more than 6,000 people. The event was the first important one of the season there, and the critics seem to be unanimous in their approval of the young singer. The Hutchinson News said:

Grace Briggs gave a delightful program last evening. . . . Two numbers which were especially good were "My Heart at Thy Sweet Voice" and "Sorter Miss You." Tosti's "Goodbye" was a splendid number, and she was called back three times following the old favorite, "Annie Laurie."

In speaking of Miss Briggs' interpretation of the "Samson and Delilah" number, the reviewer of the Gazette wrote in part:

She held the audience spellbound until the last note had died away. Miss Briggs' interpretation of this number was excellent. The remainder of the program was good and displayed the splendid training of the artist's voice.

Miss Briggs is one of the many successful artists who came to New York during the summer months to study repertory and work under Mme. Soder-Hueck. In a letter to her teacher, the singer says:

I knew I sang as I have never sung before. I was able to get artistic effects with so much ease. You seem to have opened up a whole new world to me, and each day I work out some new points from what you have told me, not only on my own voice but also with my many pupils.

Miss Briggs is teacher of voice at the Conservatory of Music and Art of Hutchinson and also fills many engagements during the winter months.

Stanley a Satisfactory Concert Artist

Helen Stanley sang with much success recently at one of the Bagby morning musicales at the home of Mr. Krech, and also at the Biltmore morning musicale of December 19. Mme. Stanley demonstrated at her New York recital that she is one of the most satisfactory concert artists now before the public.

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LAURA LITTLEFIELD Favorably Heard in Annual Boston Recital

Boston Transcript:

"Happily Mrs. Laura Littlefield, in annual recital at Jordan Hall last evening, graced her program with not a few unfamiliar and deserving pieces, while hardly an item upon it was threadbare. . . . She often sustained expertly and curved sensitively the melodic line. . . . For long moments, she moulded phrase and period with skill, finesse and sense of tonal clarity and beauty. . . . Her bright soprano tones had body, evenness, warmth, transparency. . . . She does not miss the serene graces of Handel's sentimental song. . . . She hardly fell short of the upswelling intensities of Rimsky-Korsakoff's song. . . . The mournful mood of Rabelais' 'Reliques' passed into her tonal coloring and suggestion. She was quite mistress of two numbers by the fanciful Cyril Scott. Often, from song to song, her studious mind seemed to perceive mood, picture, emotion, atmosphere."

Boston Herald:

"Her tonal quality in piano and mezzo-forte passages was generally agreeable and often beautiful. . . . Chabrier's Pastorale was sung with the appropriate volubility and lightness; also without exaggerated archness."

Boston Globe:

"The quality of Mrs. Littlefield's singing is well known in Boston. . . . Her interpretation was thoughtful and intelligent throughout, and her diction was excellent."

Boston Post:

"Mrs. Littlefield is not content with hackneyed songs. She chooses her songs with exceptional care and interprets them always with intelligence. . . . The audience was justly enthusiastic about the program and the high standards of its interpretation."

Christian Science Monitor:

"Mrs. Laura Littlefield, appearing on the evening of November 25th, gave a remarkable performance of the French songs of her program. Her excellent diction and evident understanding of the music were noticeable."

Engaged as Soloist with Boston Symphony Orchestra, March 4, 1920

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FIVE THOUSAND ATTEND OPENING OF ST. LOUIS SYMPHONY SEASON

Conductor Zach Honored by City at First Concert of Thirteenth Season—Peralta and Braslau Appear as Soloists—Women's Chamber of Commerce Pledges Support of Music—Grainger Plays Own Compositions—Hundreds Turned Away from Kreisler Recital—Tarasova and Samaroff Heard—Notes

St. Louis, Mo., November 22, 1919.—More than 5,000 people responded to the first of the "Pops" on November 9th. This concert was given in the Coliseum and so great was the success of the plan that there is now under consideration a project to have one concert a month here rather than giving them all in the Odeon to largely over-sold houses. On this occasion a ceremony took place on the part of the city of St. Louis in deference to Max Zach, who is opening his thirteenth consecutive season here. There was an address of welcome and appreciation by John Schmolli, and flowers were presented to Mr. Zach.

Francesca Peralta, the soloist, sang the "Ritorna Vincitor" aria from "Aida," and Elizabeth's aria, "Thou Hall of Glory," from "Tannhauser." This last was sung in English so satisfactorily that the audience demanded a repetition. Mme. Peralta opened the "Pop" season last year and since that time she has gained more power and breadth of interpretation.

The name of Sophie Braslau as soloist, or the fact that the Tchaikovsky symphony in F minor occupied the latter half of the program, would have been enough to draw an unusually large crowd to the symphony concerts on Friday afternoon and Saturday evening, November 14th and 15th, but the combination resulted in an oversold house on both occasions.

"Ah! quel giorno," from "Semiramide," Rossini, was the aria which Miss Braslau chose for her first appearance. Miss Braslau uses her voice of exceptional beauty with the utmost skill and taste. She later sang a group of three Moussorgsky songs—"Serenade of Death," "On the Bank of the Don" and "On the Dnyeper." After many recalls, Miss Braslau repeated the second of the group, which would naturally make a more popular appeal but which did not compare in fineness of handling with the "Serenade of Death."

From first to last, the symphony was a revelation of what the accomplishments of the orchestra are going to mean this season and further than that, it gave a clear conception of the difficulties under which conductor Zach has been working for the past two years.

At the second "Pop" concert Michel Gusikoff, the concertmaster, was the soloist. He played the famous Bruch concerto in G minor, which is not new from the bow of Mr. Gusikoff to this audience. The last movement showed some lovely tones and the dexterity that one associates with this violinist, but the earlier part was at a slight disadvantage because of the volume of tone from the orchestra.

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under the direction of Fannie Bonner Price, recently put over one of the largest demonstrations of what it has publicly announced that it would support—that is to say St. Louis music in every phase with special emphasis on St. Louis talent. Before a gathering of slightly more than 750 men and women the very real support for St. Louis Music Week which had been promised by the Women's Chamber of Commerce was put on in a thoroughly practical, needless to say artistic, way under the chairmanship of Mrs. P. J. Guerard.

The Colonial Quartet opened the program with "Old Kentucky Home" and "Mighty Lak a Rose." Oliver Smith sang delightfully Roger's "The Star," followed by "L'Heure Exquise." Hahn, with "The Sacrament," MacDermott, for an encore, accompanied by Mr. Henschel.

Another musical newcomer, Eugene Musser, pianist, was sponsored by this organization in his initial St. Louis appearance. His encore "Imps," Sturkow-Ryder, was of particular interest because of the fact that the composer has been a teacher of this artist.

GRAINGER PLAYS HIS OWN COMPOSITIONS.

Percy Grainger was heard in a program largely made up of his own compositions at the Odeon on October 21, under the direction of C. M. Bergman.

In every way the recital was the best of any of Mr. Grainger's appearances here and his audience could not have been more keenly appreciative of this fact.

HUNDREDS TURNED AWAY FROM KREISLER RECITAL.

The oldtime magic of Fritz Kreisler was manifest in the box office sale for many days before his recital here on Saturday, November 8. Every seat in the Odeon was occupied, about two hundred were placed on the stage, and still there were throngs of disappointed concertgoers. To such an extent was the house oversold that Elizabeth Cuény, under whose direction Mr. Kreisler appeared, made the announcement that Mr. Kreisler would reappear on February 10.

The recital was brilliant throughout, largely because of the original generosity of Mr. Kreisler's program and the unstinted share of encores that he apparently gave with a great deal of pleasure. Some very beautiful work in accompanying was done by Carl Lamson.

SAMAROFF'S PIANISM PLEASURES LARGE AUDIENCE.

Olga Samaroff was the soloist for the first of the Statler Musicales teas held on November 10. The audience was large and essentially representative. It can be said that no one went away in the least disappointed except because of one fact—that Mme. Samaroff did not play half long enough! The pianist was under the direction of Elizabeth Cuény, who is bringing for the remaining three of these recitals Jacques Thibaud and May Rosalind Pero, Emma Roberts and Lois Rogers, and, for the last, Dora de Phillippe.

TARASOVA GIVES INTERESTING RECITAL.

In the brilliant costume of Russian peasantry, Nina Tarasova appeared before a more than filled house at the first day of the members day recitals of the Morning Choral Club held on November 15 at the St. Louis Woman's Club.

Tarasova should be primarily considered for her dramatic rather than her vocal ability. She is in a class by herself as is Yvette Guilbert. It is true that she did sing a few numbers in English—"Laddie," Mana-Zucca's "The Big Brown Bear," and two of the eighteenth century French bits arranged by Weckerlin. However, with the exception of "The Big Brown Bear," which was altogether delightful, the folksongs of her own people were far the most effective things of her program. Tarasova is an artist whose every shade of voice and change of attitude is fascinating. Accompaniments shadowlike in their fidelity to her swiftly changing moods were played very modestly by Lazar S. Weiner.

Cornelius Van Vliet, cellist, furnished the most notable sort of contrast by the rather mild but exceedingly interesting playing of several groups of more or less well known solos. Of the various numbers the MacDowell "To a Waterlily" and the Mozart "Dance" were the best. The Gounod "Ave Maria" proved a very well selected encore.

Mrs. Carl J. Luyties was at the piano for Mr. Van Vliet. The Morning Choral took this opportunity to launch the first number of The Musical Era, a small but quite interesting sheet that is being published with what seems to be a rather altruistic effort to further all St. Louis music, rather than that alone of the Morning Choral. Mrs. Joseph W. Folk, president, is to be congratulated on her realization of this entirely worthwhile stride.

NOTES.

Marie Ruemmeli, pianist, gave the first of her St. Louis recitals of the season on Wednesday evening for the Society of Practical Christianity. That Miss Ruemmeli holds an enviable place among the younger pianists is made more evident with each succeeding recital.

The Bollinger Piano School recently gave a thoroughly delightful evening at its rooms in the Odeon Building. The program comprised solos, piano duets and a piano quartet. A "Sonnet," by Mr. Bollinger, was the most interesting number that the program offered.

Z. W. B.

Frederic Warren's Ballad Concerts

Frederic Warren, who is inaugurating a series of ballad concerts in New York, is an American tenor and singing teacher, although he has spent fourteen years abroad, his field of activity being Paris, London and Berlin.

Mr. Warren returned to his native country about eighteen years ago, and has since then devoted his time to teaching at his New York studio in Carnegie Hall, where he established a big following. He has been a pupil of Jean de Reszke in Paris for four years, with whom he studied the standard operatic roles.

Mr. Warren has the distinction of having been a member of the first company which produced the "Ring" in English throughout the British provinces. Prior to going to Europe he was a member of the vocal staff of the Auditorium Conservatory of Music, Chicago.

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BOSTON

(Continued from page 40.)

possessed also of great technical facility, a keen sense of rhythm, and a beautiful tone—especially in pianissimo passages—it was inevitable that the performance of the violinist's program should be altogether admirable; and the spontaneous applause of Mr. Seidel's appreciative listeners was eloquent testimony to this effect.

HOWARD GODING WINS SUCCESS.

Howard Goding, a local pianist who was heard with the Symphony Orchestra in Cambridge a few years ago, won a splendid success in a recital which he gave this fall in Jordan Hall. Mr. Goding was heard in the first movement of Schumann's songful fantasia; three of the Chopin Polish songs as arranged by Liszt; Cyril Scott's realistic musical illustration of "Rikki-Tikki-Tavi and the Snake" from Kipling's Jungle Book; and pieces by Debussy, Scriabin, Rachmaninoff and Moszkowski.

In the playing of this short but pleasingly unhackneyed program Mr. Goding disclosed adequate technic and a high degree of emotional understanding. The audience responded readily to his ability to sing a melody and to interpret effectively, and he was warmly applauded. The opinion of Philip Hale is noteworthy: "Mr. Goding has more than a future; he has a present. He has the desirable attributes of the virtuoso-musician."

CONSERVATORY ELECTS NEW TRUSTEES.

E. Schier Welch, Edwin Farnham Greene and Henry B. Endicott have been elected to the board of trustees of the New England Conservatory of Music, two of them filling vacancies caused by the death of Arthur F. Estabrook and Henry L. Higginson. The board otherwise will be composed in 1920 of the same names as in the

present year, the following trustees having been re-elected with terms to expire in 1923: Joseph Balch, Alanson Bigelow, William P. Blake, Walter Channing, M. D., Hon. George B. Cortelyou, Charles C. Walker and Rev. W. F. Warren.

Frederick S. Converse has been elected a vice-president, succeeding Mr. Estabrook, and Walter H. Langshaw of New Bedford, has become a member of the executive committee, the re-elected members of which are: President, Samuel Carr; vice-presidents, George B. Cortelyou and George W. Brown; director, George W. Chadwick; treasurer, Owen Clark; general manager, Ralph L. Flanders; Joseph Balch, Edward S. Dodge and Louis K. Liggett. A resolution has been prepared by Mr. Chadwick and voted by the board memorializing the services and interest in the school of Mr. Higginson, for many years a trustee.

THEODORE SCHROEDER PUPILS' RECITAL.

A large and appreciative audience that completely filled Huntington Chambers Hall, Thursday evening, December 18, was present at a concert given by pupils from the Theodore Schroeder vocal studio. Mr. Schroeder's work as singer himself in some years past is still fresh in the memory of the concertgoer of ten years ago; and his artistry and conscientious musicianship are now plainly evident in the excellent work of his many talented pupils who come to Boston each year from all parts of the country to study with this artist-instructor.

The singers at this recital acquitted themselves with great credit; ease of tone production, musically phrasing, and, in many cases, ability of no mean order was evident. Special mention should be made of the singing of Gertrude Breene-Thompson, coloratura soprano; her purity of tone, poise and clean diction were a joy to the listener. Etta Bradley, who comes from Maine and is new in the ranks of the younger concert singers of Boston, made much of the favorite aria, "Pleurez, mes yeux," from "Le Cid," revealing a splendid mezzo-soprano voice and singing with excellent taste and intelligence. Suzanne Wayland, contralto, already a Boston favorite, again proved her worth as a conscientious singer. A young baritone from Lawrence, Janson La Palme, gave much pleasure with his singing of MacDowell's "Long Ago," and the "Carnaval," by Fourdrain, his splendid voice and virile singing winning him merited applause. This young man should be heard from in the near future. Earl Howard, already established as a prominent young tenor in Providence, sang delightfully, without affectation, and added much to the success of the evening. One of the features of the evening was the singing of Mr. Schroeder's own composition, "You," sung by Frances Waterman, of Providence. Both song and singer won well deserved recognition. All the other singers of the evening acquitted themselves very creditably. They included Marguerite Kinley, Willie Hauteence Sellers, Ralph Rice, Anita Sanford, Flora R. Phinney, Marjorie Luce, Earl Howard, Frances Waterman, Suzanne Wayland, Etta Bradley, Janson La Palme and Gertrude Breene-Thompson. Hubert Beard played all the accompaniments sympathetically.

J. C.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, January 1

New York Symphony Orchestra—Fritz Kreisler, soloist. Afternoon. Carnegie Hall.

Lambert Murphy. Song recital. Afternoon. Aeolian Hall.

Cataline Forteza. Piano recital. Evening. Aeolian Hall.

Friday, January 2

Richard Buhlig. Piano recital. Evening. Aeolian Hall.

Philharmonic Society of New York—Rosita Renard, soloist. Afternoon. Carnegie Hall.

Guy Maier. Piano recital for children. Afternoon. Aeolian Hall.

Saturday, January 3

New York Symphony Orchestra—Mischa Levitzki, soloist. Afternoon. Carnegie Hall.

New York Symphony Orchestra—Fritz Kreisler, soloist. Evening. Carnegie Hall.

Percy Grainger. Piano recital. Afternoon. Aeolian Hall.

Sunday, January 4

New York Symphony Orchestra—Mischa Levitzki, soloist. Afternoon. Aeolian Hall.

Philharmonic Society of New York—Eddy Brown, soloist. Afternoon. Carnegie Hall.

New Symphony Orchestra—Mischa Elman and John Charles Thomas, soloists. Evening. Hippodrome.

The MacDowell Club—Mona Gondre, soloist. Evening. 108 West Fifty-fifth street.

Monday, January 5

Hambourg Trio. Afternoon. Aeolian Hall.

Tuesday, January 6

Philadelphia Symphony Orchestra. Evening. Carnegie Hall.

Allen McQuhae. Song recital. Afternoon. Aeolian Hall.

Ellen Rumsey. Song recital. Evening. Aeolian Hall.

Wednesday, January 7

Maurice Dumesnil. Piano recital. Afternoon. Aeolian Hall.

Mr. and Mrs. Alexander Bloch. Sonata recital. Sixty-third Street Music Hall.

Thursday, January 8

Boston Symphony Orchestra. Evening. Carnegie Hall.

Augusta Cottlow. Piano recital. Evening. Aeolian Hall.

Mrs. MacDowell Resting

Owing to the unremitting work of the past ten years without respite, to which has been added the heroic efforts



MAUD POWELL.

Who, restored to health, is resuming her concert tour with decided success.

made by Mrs. Edward MacDowell last summer, when she gladly assumed the task of entertaining the National Federation of Musical Clubs at its biennial convention, she now is compelled by the advice of her physicians to take a two months' complete rest to avoid a breakdown. This will necessitate the postponement of all engagements until early spring. Meanwhile, Mrs. MacDowell may be reached at her New York headquarters, Hotel Stratford House, 11 East Thirty-second street.

Hundreds Greet Mana-Zucca on Her Birthday

Approximately seven hundred friends and admirers of Mana-Zucca were received at her home on Christmas Day, honoring this prominent American composer's birthday. From morning until midnight notable people from musical and literary circles, as well as many well known members of society, called to extend their heartiest felicitations to this popular musician. The only music rendered on this occasion was the hostess' new Hebrew song, "Rachem," given by Cantor Rosenblatt, in response to many requests. Mana-Zucca also was the recipient of hundreds of congratulatory telegrams.

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CHORUS OF 200 SINGS "SAMSON AND DELILAH" IN MINNEAPOLIS

Symphony Orchestra Accompanies—Althouse, Patton and Laird, Soloists—Max Rosen Plays at Concert—University Presents Schumann-Heink

Minneapolis, Minn., November 24, 1919.—Saint-Saëns' "Samson and Delilah" was given at the Auditorium on Monday evening, November 17, by the Philharmonic Club, with the accompaniment of the Minneapolis Symphony Orchestra. The chorus of 200 voices had been carefully trained by J. Austin Williams. The soloists were Paul Althouse, tenor, of the Metropolitan Opera Company; Fred Patton, baritone, and Charles Laird, bass.

The program was prefaced by Mr. Oberhoffer's composition, "A Hymn of Thanksgiving," which proved that he is a composer whose originality is undisputed.

GUY WOODARD PLAYS AT SYMPHONY 'POP.'

The popular concert of November 9 gave the public the privilege of hearing Guy Woodard, the concert-master of the Minneapolis Symphony Orchestra, as soloist. He is a prime favorite here and on this occasion was heard to excellent advantage in the Bruch G minor concerto.

The orchestra, under the baton of Emil Oberhoffer, gave spirited readings of the "Unfinished" symphony of Schubert, marche by Saint-Saëns, dance by Juirand and "Autonne," by Glaziov.

FIRST YOUNG PEOPLE'S ORCHESTRA CONCERT.

On Friday afternoon, November 14, at the Auditorium, was played the first of the series of four young people's concerts. For this program Mr. Oberhoffer chose to show the possibilities of the string section of the symphony and show its development from Haydn to Wagner. He chose the first movement of the Haydn symphony No. 6 ("Surprise"), which gave a perfect idea of the simplest form of string quartet, with the other instruments playing a small part in the ensemble. Then Mozart's overture to "The Magic Flute" gave the next step in development, while the Beethoven overture, "Leonore," op. 72, No. 3, was the best example of the next stage. Mendelssohn's overture, "A Midsummer Night's Dream," came after, and the overture to "Tannhäuser" was a fine example of the last stages of orchestration.

MAX ROSEN SYMPHONY SOLOIST.

The symphony recently presented for the first time, the Scriabine symphony No. 2, in C minor, op. 29, a fascinating composition, abounded in difficulties that the players met with ease. Directly following this Mr. Oberhoffer offered the prelude and Isolde's transfiguration from Wagner's "Tristan and Isolde." Max Rosen played the "Symphonie Espagnole," by Lalo, exceptionally well and graciously added two encores.

FINLAY CAMPBELL FILLS RETURN ENGAGEMENT.

Finlay Campbell was heard in a return engagement at the popular concert November 16 and won still more admirers in this city. He gave proof of his artistic abilities last season and strengthened this impression on Sunday evening when he sang "Eri tu," from "The Masked Ball," by Verdi, and the "Song of the Drum Major," from "The Cadi," Thomas.

UNIVERSITY PRESENTS SCHUMANN-HEINK.

The first of a series of four concerts at the University of Minnesota was given at the University Armory on November 14, when Ernestine Schumann-Heink gave a recital, with Frank La Forge, pianist, as the assisting artist. The house was packed and the enthusiasm tremendous. Mme. Schumann-Heink's program included numbers by Handel, Bach, Meyerbeer, a delightful group by La Forge, and a final group by American composers—Ross, Ward-Stephens, Salter, Pasternack and J. H. Rogers—which was interpreted throughout in the famous contralto's superlative manner.

Mr. La Forge was applauded for his splendid rendition of numbers by Chopin, Beethoven, MacDowell and a "Romance" of his own composition.

THURSDAY MUSICAL CLUB CONCERT.

The Thursday Musical Club gave a concert of unusual merit, November 20, at the First Baptist Church, the assisting artists being Lillian Nippert-Zelle and Marion Baerman, violinists; Carlo Fischer, cellist; Victor Pinet, baritone, and Eloise Shryock, accompanist.

R. A.

Yvette Guilbert to Give Two Recitals

Yvette Guilbert announces two additional recitals to be given at the Maxine Elliott Theater on January 4 and

January 11. Both programs will be composed of Mme. Guilbert's most popular legends, brunettes of the eighteenth century and modern songs.

King Albert Visited Votichenko Studio

Late Friday afternoon, October 24, Sasha Votichenko, the Russian composer and exponent of the tympanon, received the announcement that King Albert would pay him a visit at the Hotel des Artistes. In a short time the news became known and many people gathered to see the beloved ruler of the Belgians.

In speaking of the visit of the King, Mr. Votichenko said: "I was taken entirely by surprise, but was, of course, delighted to have the honor to receive King Albert. He had first heard of my instrument in 1916, when I appeared before Queen Alexandra at the Marlborough House and was interested to see my collection of Royal portraits, documents and antiques. The King was especially interested in the relics of English royalty and in the reconstructed throne of Catherine the Great." This throne, which occupies a prominent part of the museum-studio, contains the jeweled dome and many of the original ornaments which once adorned the throne of this famous Empress. The missing parts have been duplicated as well as possible to give the complete effect of the throne as it appeared at the time of Catherine the Great.

On being asked to give his impression of Belgium's great hero and King, Mr. Votichenko, who has met many cele-

brities during his travels, having played for some of the Royal families abroad, said: "I have never met a more charming personality. King Albert impressed me as being gentle, yet firm; and sincerely democratic in spirit, which is, I think, the unfailing mark of the true aristocrat."

Owing to the great crowd in the halls, Mrs. Votichenko, who arrived late and had not been informed of the King's visit, had difficulty in gaining entrance to the studio.

"Imagine my surprise," she said, laughingly, "on being introduced to His Majesty, the King of Belgium. It was, indeed, a great pleasure to meet King Albert in such a delightfully informal way. His Majesty seemed very interested in the collection, admiring the gifts, signatures and relics, when his escort appeared at the door announcing solemnly and with great importance: 'Your Majesty, we got'ter hustle, the car's outside.' King Albert thanked us graciously for our hospitality, explaining as he left the studio that he had numerous engagements to fulfill in a very limited time, but that he hoped to have the pleasure of hearing Mr. Votichenko play the tympanon at some future time."

Hans Hess Will Be Heard in New York

Hugo Boucek, the New York manager, secured an engagement for Hans Hess, the cellist, for January 17 as assisting artist at the debut of the Italian-American tenor, Angelo Raggini, at the new Sixty-third Street Music Hall. He will be heard in one group of solos and will also play two obligatos.

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November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

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MARY GARDEN	TOSCHA SEIDEL
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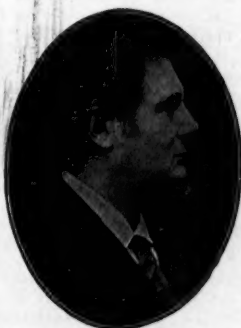
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OPINIONS OF THE PRESS

Ernest Davis' Home Town Gives Him Ovation

Ernest Davis, tenor, was given an ovation by his home town folks when he returned to Iowa, Kans., after a month of strenuous concert engagements in and around Chicago during the month of October. He filled no less than twenty-two dates during the month, and after a short rest, returned to Chicago to sing with the Apollo Club at Orchestra Hall on November 20. The critics were unanimous in their enthusiastic praise of Mr. Davis' work. The Galesburg, Ill., Daily Republican said:

Davis has the voice and the power, and when he so chooses the impassioned element that thrills and satisfies listeners. . . . In many of his tones there seems a surpassing beauty. His power to sustain a note on an even basis is remarkable. . . . Time and again he was recalled, and after some of the numbers the applause had all the elements of an ovation. The impression that he left was that he is rightly entitled to a place in the very front rank of American tenors. . . . After hearing him one can understand how the magnetic quality of his work appeals to the music loving public.

The Evening Mail commented on his pleasing personality, adding:

From the first moment he stepped upon the platform his ingratiating personality seemed to have a charm that made the audience willing to respond to his will. . . . His program was well chosen for the display of the artist's versatility. . . . His voice of rare quality and extraordinary range aroused the most enthusiastic applause of the audience. . . . Davis sang superbly "Che Gelida Manina," the narrative from "La Bohème." His commanding stage presence and magnificent voice made him the ideal singer for either opera or concert.

Speaking of Davis' rendition of "Cielo e Mar," from "La Gioconda," the Mail critic reported:

His rich tenor voice soars easily and his great volume of tone is produced with seemingly no physical effort. Concluding his program he sang "Celeste Aida," from "Aida." This number was given with dramatic intensity of feeling and completely carried his audience. In answer to thunderous applause, Mr. Davis gave "Christ in Flanders," which he sang with a heart full of tender feeling and sympathy. The audience seemed fairly entranced as he sang, and lingered long after the end of this number and clamored for more as the artist returned and bowed his thanks.

Since his appearance with the Apollo Club at Orchestra Hall in Chicago, Mr. Davis has been filling many important concert and oratorio engagements in the West and South.

Self Control a Willard Characteristic

Chicago critics were laudatory in their praise of Carolyn Willard, pianist, when she appeared in Kimball Hall recently in her annual recital. Herewith are reproduced a few of the salient paragraphs from their reports:

Miss Willard's talents are not new to us, but yesterday they seemed to show a marked development, greater breadth and even a more authoritative technique. She has a wonderful left hand, considerable imagination and other qualities of intelligence and distinction. There is no doubt that Miss Willard is in love with her profession—all she does is warmed by her genuine sincerity. Her public gave the applause she so richly deserves.

Miss Willard should be heard with orchestra, for she has life, vigor and temperament.—Chicago American.

Carolyn Willard's annual piano recital always means the exposition of some careful, well thought out interpretations. Yesterday's recital was no exception, and the deliberate self control that is one of her most marked characteristics stood her in good stead throughout a taxing program. In "Hungarian," by MacDowell, and Rubinstein's D minor study she was particularly effective.—Herald-Examiner, November 10.

In Kimball Hall, Carolyn Willard gave her annual piano recital before an audience which received with marked favor all she offered. . . . Miss Willard's skill as technician and taste as interpreter are well recognized and were enjoyably in evidence.—Chicago Tribune, November 10.

The MacDowell piece was given with considerable dash and brilliance.—Daily News.

The Debussy "La Fille aux Cheveux de Lin" was played with appreciation. Miss Willard knows definitely just what she wishes to do, and her fingers serve her well. There is a substantial character to what she does which shows that she has thought the thing clearly through and found out just what she wishes to express.

The Rubinstein studies were played with vigor and a broad giving of the melodic outline.—Evening Post.

Miss Willard played the Otterstrom march with immense enthusiasm, and if the wishes of the audience had prevailed she would have repeated it. Another fine feature of her program was Debussy's "La Fille aux Cheveux de Lin," which she played with great imagination and a lovely tone.—Evening Journal.

"Muzio Night" at the Metropolitan

Claudia Muzio scored again in the first performance of "L'Amore dei Tre Re" at the Metropolitan Opera House on Friday evening, December 12. It was a Muzio night, as one of the critics wrote, and the young soprano received round after round of applause, and curtain call after curtain call. James Gibbons Huneker wrote in the World:

At the close of the second act there was a rousing demonstration for the principals which resolved into cheers when Miss Muzio appeared. In sooth she deserved it all.

Pitts Sanborn said in the Globe:

Her singing last night was rich and intense. . . . She never looked handsomer than when clad in the white robe and scarlet mantle of the second act, and her acting was a match in beauty and feeling for her appearance and her singing. The passion, the tenderness, the torment, the final terror of the successive scenes on the terrace were expressed not only with deep feeling, but with a fineness and a sufficient measure of restraint to raise the impression to a distinctly higher artistic level than anything Miss Muzio has done before.

John H. Raftery says that Muzio as Fiora typifies Italy, and in the same article in the Morning Telegraph writes:

Claudia Muzio as Fiora, in voice, in figure and in the majestic manner and intensity of her acting, more nearly represents the poetized character of Italy, the beloved mistress of her people, than any other great singer now before the American public, and in last evening's performance she was at the peak of her brilliant singing and acting ability.

Farrar Breaks No Encore Rule

Amparito Farrar was one of the soloists with the Arnold Volpe Orchestra on Sunday afternoon, October 19, at the Hippodrome. The soprano made an appealing picture in black satin and silver, and created a veritable sensation at the conclusion of a delightful interpretation of the "Jewel Song" from "Faust." In spite of several bows, the audience demanded an encore, and the no encore rule

was broken, Miss Farrar responding with an aria from "Manon Lescaut," which Mr. Volpe himself accompanied on the piano. Two of the New York papers had this to say on the day following the concert:

Amparito Farrar's pretty and appealing voice was heard to advantage in the "Jewel Song" from "Faust" and in an aria from Puccini's "Manon Lescaut."—New York American.

Amparito Farrar, in glorious voice and abounding spirits, sang Gounod's "Jewel Song" to the complete satisfaction of the audience.—Telegraph.

Gotthelf a Master of His Craft

Competent music critics of San Francisco, Denver, Chicago, Detroit and Cleveland all praised the work of Claude Gotthelf in no uncertain terms in reviewing his artistic accompanying while on tour with Geraldine Farrar. Proof of this statement follows in notices culled from various dailies of those cities:

Claude Gotthelf, the accompanist, is by no means to be overlooked in the distribution of credit. His work was always effective in support, without passing for a moment over the boundary line which separates the accompanist from the virtuoso.—Ray Brown, San Francisco Chronicle.

The accompanist was Claude Gotthelf, an unobtrusive and admirably equipped master of his craft.—Redfern Mason, San Francisco Examiner.

The work of Claude Gotthelf, in the role of accompanist, deserves especial mention, as he sustained his reputation last night as master of the piano. He was the accompanist, never intruding, never overstepping himself and proving conclusively any claim he might make to understanding his instrument.—Margaret St. Vrain Sanford, Denver Times.

The accompaniments were in the hands of Claude Gotthelf and to one more capable they could not have been entrusted. Tonally, technically and interpretatively they were models of their kind, and a large measure of the success achieved by Miss Farrar and Mr. Hackett can be attributed to the admirable support and thorough understanding and the fine feeling for musical values which characterized the accompaniments. The difficult, tricky and high art of accompanying was here shown at its best.—W. L. Hubbard, Chicago Tribune.

Miss Farrar brought forth two other very excellent assisting artists, Arthur Hackett and Rosita Renard. Claude Gotthelf, the accompanist, also deserves to be catalogued in this list as an admirable assistant to the singers of the day.—Maurice Rosenfeld, Chicago Daily News.

The accompaniments were played by Claude Gotthelf, whose work added not a little to the interest and pleasure of the listeners.—Roy E. Marcotte, Detroit Times.

Claude Gotthelf was an unobtrusive but always musical, sympathetic and dependable accompanist.—James H. Rogers, Cleveland Plain Dealer.

Hempel Lauded in Jackson, Mich.

The MacDowell Society of Jackson, Mich., recently presented Frieda Hempel, soprano, in its second concert of the season. According to the Jackson Evening News of the following day:

Never has any artist received such an ovation from a Jackson audience as did Frieda Hempel when she appeared before a packed house at the West Intermediate School last evening.

That the prima donna's success was an overwhelming one is plainly evident, for the same press report furthermore adds that:

Even before she had sung one note she won every member of her audience by her captivating smile and charming personality, and following her opening number (aria from "Ernani"), she could have been sure it was not alone her personality which had pleased.

Miss Hempel possesses a wonderfully clear soprano voice, combined with technique hard to match. It was difficult to realize at times that it was a human voice producing the remarkable trills, and especially was this true during the rendition of the "Grand Aria di Bravura," when her voice and the flute were interwoven in trills and delicate runs. . . . Were Miss Hempel ever to return to Jackson in a concert she and her assistants would be sure of a large audience.

Irma Seydel's Rare Interpretative Powers

During a recent Southern tour, Irma Seydel, the Boston violinist, gave recitals at several Virginia colleges, including appearances at the State Normal School at Fredericksburg, Hollins College at Hollins, and Virginia College at Roanoke. On each occasion the young artist's playing proved exceptionally satisfying, evidence of which is found in the following notice from the Roanoke Times:

Miss Seydel, a native American, is indeed a true virtuoso of the very first rank. She is possessed of a charming personality, which at once creates a close band of intimacy with her audience. Her performance was a demonstration of the violinist's art marked as it was by a flawless technique, beautiful singing tone and rare interpretative powers.

From the "Souvenir of Moscow," with its scintillating harmonies, to the wonderful Brahms concerto, with its intricate rhythms and sturdy musical worth, Miss Seydel's performance was that of a mature artist.

On December 8 Miss Seydel was a soloist at the Elks' memorial service in Boston, where she again delighted her hearers.

Chicago Likes Morgana's Micaela

Reproduced herewith are two examples of the manner in which the press of Chicago registered the success of Nina Morgana as Micaela in "Carmen" with the Chicago Opera Association:

Nina Morgana as Micaela (to the Carmen of Mary Garden) deepened the good impression she made by her singing of Lucia earlier in the season. Her voice is clear and sweet, and she knows how to use it commendably.—Chicago Tribune.

Nina Morgana was a charming Micaela and I congratulate her upon having ended the aria "Je dis que rien m'épouvante" as Bizet wrote it, omitting the B flat interpolated by soprano. God alone knows why. Perhaps from his last dwelling place among the Olympians Bizet heard her and was thankful.—Chicago American.

An Appreciation of Gardner's "New Russia"

On the occasion of Samuel Gardner's appearance with the Philadelphia Orchestra, when his symphonic work, "The New Russia," was played, Fullerton Walton, critic of the Philadelphia Public Ledger, wrote the following appreciation of Mr. Gardner's work:

I have just heard Samuel Gardner's tone poem, "New Russia." It has made a profound impression on me. It deeply stirred an

audience not usually given to outspoken manifestations of feeling. The tone poem seems to me to express Russia in ebullition, in the tumult of transition, but with the voice of hope and aspiration dominant. At the outset, when the growl of the basses seems to express the Russian bear kenneled in "chaos and old night," one hears as it were a debate of optimists and pessimists, of those whose faith holds on through battle, murder, fire, pillage and hell itself, with those whose fatalistic indifference is ready to acquiesce, and accept whatever comes as the easier way. All tragedy in life is relieved by comedy: at the darkest moments of Shakespeare (as in "Hamlet") a jest is heard, and Lincoln in crucial hours of the Civil War relieved the torment of his soul by reading and telling funny stories. And even so we find this deeply serious dissonance as to the future and the fate of Russia relieved by dancing measures, just as the Russian folk would turn from argument of life and death to some hobbled mirth and entertainment. "New Russia," therefore, is not the brawling lawlessness of Bolshevism. It is not the wild and whirling promiscuity of a defiant heresiarch who, pretending contempt of the public, decides to fling a paint pot at a canvas and call it art, or throw one word at another and insist that the world shall regard it as poetry. The poet is the maker: he must build carefully; he must reverse the form; and we find Mr. Gardner in the midst of deep and true feeling adhering to form. Nothing could be more strongly emotional than the "Finlandia" of Sibelius, but Sibelius keeps within the confines of the canons of art and the laws of the world, and it is good to know that Mr. Stokowski has this feeling about the score, and appraises Mr. Gardner's composition as one of the fine and big things done in America for music.

New York Critics Praise Gebhard's Playing

Heinrich Gebhard, Boston pianist, added another to his long list of successes when he played the piano part in Loeffler's "Pagan Poem" at the first concert of Mr. Bodanzky's New Symphony Orchestra in New York. The following excerpts from the New York reviews indicate that Mr. Gebhard's ability as pianist and interpreter excited the admiration of the critics:

The difficult piano part was played by Heinrich Gebhard with exactly the right feeling.—Times.

Heinrich Gebhard played the piano part as it needs must be played, and Mr. Bodanzky showed appreciation of this when he brought the pianist forward to share in the applause.—Tribune.

Heinrich Gebhard played the elaborate piano part. He played it con amore, and with a tone sense of its proportion to the rest of the work.—Evening Post.

The piano obligato is piquant, and it was admirably played by Heinrich Gebhard.—Herald.

The piano was brilliantly played by Heinrich Gebhard, and the close of the gleaming tonal poem merged into the thunders of surprised and pleased applause of the audience.—Morning Telegraph.

Mr. Gebhard maintained his place admirably.—Evening World.

Matzenauer a Fine Program Maker

Although Mme. Matzenauer had been hailed in Tulsa as a great prima donna, those who heard her voice at the concert given in Convention Hall under the auspices of the Cadman Club were not in the least disappointed. After the concert the dailies also were loud in their praise of the art of the singer:

When Robert Boice Carson gained Mme. Matzenauer, prima donna contralto, for his 1919-20 season, he conferred a high favor upon Tulsa's musical public. . . . Perhaps no better choice for the purpose of this season's course could have been made from the contraltos now in America. . . . Her program is chosen with discrimination and thorough understanding of the public moods. Mme. Matzenauer essentially is dramatic force itself. When she sang at Convention Hall her auditors sorrowed with her for the death of great men, they poured out their lavish adoration upon the lover, they watched with her the Maid of Domremy faltering to the gallows. But, while Mme. Matzenauer is at her pinnacle in the musical interpretations of the great passions and yearnings and sorrows that the masters have caught, she is vividly capable of the gay and the humorous. This she proved best with the "Griette Song" from "La Bohème."—The Tulsa Democrat.

Mme. Matzenauer's voice is rich in wondrous tonal quality and she used it to magnificent advantage at all times, especially in her dramatic interpretation, which seems to be her forte. . . . She sang with delicate the beautiful French group and gave with perfect interpretation the group from Grieg. She captivated her hearers with "Annie Laurie" and it may be said with all truthfulness that never has "The Rosary" been sung with more feeling and rare beauty.—Tulsa Daily World.

Althouse's Voice Right in Quality

Continuing his triumphal tour of recitals, Paul Althouse recently sang the part of Samson in the oratorio "Samson and Delilah" to the accompaniment of the Minneapolis Orchestra. In referring to the tenor's part in the program the press of Minneapolis had this to say:

Paul Althouse, the American born and American made tenor of the Metropolitan Opera House, at once claimed the right to be styled one of the leading dramatic singers of his day and country. His true tenor voice is right in quality and still richer in variety of dramatic expression.—Minneapolis Journal.

Althouse has one of the best tenor voices heard for some time. His conception of the role of Samson was soundly artistic in every particular.—Minneapolis Daily News.

Mae Hotz "a Singer of Distinction"

Bridgeton, N. J.; Wyncote, Chester, Philadelphia and Germantown, Pa., are a few of the places in which Mae Hotz, soprano, has appeared in concert recently. She was warmly received by a large audience in Glens Falls, N. Y., on November 21, and the following day the Post-Star had this to say:

Mrs. Hotz by her charm of voice and manner immediately ingratiated herself with her hearers. The apparently easy surmounting of all vocal difficulties, the art that conceals art, the delicacy of phrasing and intonation that especially marked the Mozart and Dalcroze numbers, showed her to be a singer of unusual intelligence and distinction.

Tetrazzini's Voice More Glorious Than Ever

After the very brilliant debut at the New York Hippodrome on November 30, when Mme. Tetrazzini was tendered an ovation, the famous diva journeyed to the coast to begin a tour that will last six weeks, and one which will take her to many of the important music centers on the way back East. On December 7 she sang to 7,000 people in San Francisco, and in speaking of the impression she created, Redfern Mason wrote the next day in the San Francisco Examiner:

Her voice has changed, but for the better. Now there is a warmth and richness as an old wine which has grown ripe with keeping, and if anyone had entertained the notion that Luisa Tetrazzini could no longer fill the sky with vocal sky rockets, she quickly dissipated the notion.

Roy Brown, of the San Francisco Chronicle, said in part:

Mme. Tetrazzini is more glorious today than when she left us. The years have brought to her tones more warmth and sweetness, an added richness of emotional content and a mellow beauty. Of her skill in coloratura she has retained every turn of phrase and rippling roulade. Her lower register has broadness in color and taken on a new quality of loveliness, while her notes in all are clear and crystalline as ever.

From San Francisco, Mme. Tetrazzini moved on to Los Angeles, where she was heard in her first concert on December 9 (there was a second one scheduled for December 13), and Carl Bronson, of the Evening Herald of that city, wrote enthusiastically of her singing:

It seemed to me that her registers were more equal. She has gained a richness and depth in her lower register where she used to have a nasal resonance that was at times unpleasant, and those wonderful middle and exceedingly high tones as glorious as ever. At times it was difficult to determine which were the more brilliant, the diamonds in her new tiara or her vocal gems. Her runs were as legato as the strings of pearls that wound around her neck. Of the pure Italian school, her voice is as far forward as possible without losing sonority. Enthusiasm was great and applause was constant throughout the entire concert, and many more would have been the encores if the Madame had responded to all.

INFORMATION BUREAU

WHAT IS HIGHEST NOTE SUNG?

"Kindly let me know the highest note sung by any prima donna in public, either in a concert or opera." Ellen Beach Yaw is supposed to have reached the highest note of any public singer, her top note being G above high C.

REPRESENTATIVE AMERICAN COMPOSERS.

"Would you please let me know through the Information Bureau the names of a half-dozen prominent Americans who have composed orchestra music and representative works of theirs?"

John Alden Carpenter, suite, "The Perambulator"; George W. Chadwick, overture, "Melpomene"; Victor Herbert, "American Fantasy"; Edward MacDowell, "Indian Suite"; Edgar Stillman Kelley, "New England Symphony." Henry Hadley has several excellent works to his credit. The "North, East, South, West" symphony must be ranked high among them. There are also a number of other American composers who have written for orchestra, but the above are the best known.

MEANING OF WORDS.

"Will you kindly tell me the meaning of the following pieces: Concerto, A minor, G. B. Viotti; sonata, G minor, G. Tartini; 'Legende,' op. 17, H. Wieniawski?"

Today the concerto is "an extended composition for a solo instrument with orchestral accompaniment in sonata form, modified to suit the character of the solo instrument." In Viotti's time it was a piece, generally for solo instrument, resembling the sonata in form. The sonata is "an instrumental composition in three or four extended movements contrasted in theme, tempo and mood. It follows certain rules of form with more or less strictures. A legende is "a composition based on a poem of lyric-epic character, the poem serving either as text or program."

If you wish to know the meaning of the music, that is, what the composer wished to express in music, you should read the program notes of some of the orchestral concerts that are given in your city.

TOBIAS MATTHAY'S METHOD.

"I am a pianist and teacher and have been using with success a number of Tobias Matthay's books. Am deeply interested in same and would like to know if any exponent or teacher of piano in New York is teaching Matthay's principles. I expect to go to New York this winter to study and will appreciate very much if you will kindly advise at your earliest convenience relative to above; also the address so that I may be able to obtain further information."

Tobias Matthay is such a well known teacher in London, that he undoubtedly has had many American pupils, some of whom are sure to be teaching in this city. Will anyone who knows the name and address of such teacher, kindly forward same to the Information Bureau?

ADDRESSES OF MUSICIANS.

"I should like to have the address of the following singing teachers if living: Capoul, Bartolini, Sbriglia, Giraudet, Sebastiani and Cotoigni. How many of these instructors teach dramatic action in connection with vocal work? Can you also tell me whether or not Lherie is living?"

Capoul, who was born in 1819, was still living in Paris just before the war, but the Information Bureau has an impression that he has died since, but cannot verify his death. Bartolini's name is not in any of the musical dictionaries that have been consulted, nor can we find anyone who knows of him. Sbriglia and Giraudet are both dead. The latest information about Sebastiani is that he is living and teaching at his home in Naples. Cotoigni died in Rome in September, 1918. The name Lherie is entirely unfamiliar to this department.

Vocal teachers of reputation do not teach dramatic action, but refer their pupils to a teacher of that art as soon as the pupil is ready for such instruction.

WHO IS H. FRAGGI?

"Will you kindly tell me if you know anything of a French composer by the name of H. Fraggi? I am anxious to learn whether he is still living. I have a song of his called 'Ronde de l'Hiver.' The Public Library here is unable to give me any information regarding him and I would be greatly obliged if you can tell me something of him. I have the song before me. It is a French publication, the poem by E. M. Dukors. The song is dedicated to Mlle. R. Degeorgis de l'Opéra de Nice. The publisher is M. Serpelle, Rue Blanche 51, Paris. The date on the song is 24 Mars, 1908."

It has not been possible to obtain any information in regard to the composer H. Fraggi, whose name appears to be more Italian than French. As the song is dedicated to some one at Nice, it is probably the work of some young man, possibly one of the under conductors of the opera there.

Berumen to Give Third New York Recital

On January 9, Ernesto Berumen, the Mexican pianist, will be heard in a joint recital with Olive Kline at Rutland, Vt. His third annual New York recital takes place at Aeolian Hall on the afternoon of February 20, and on February 26 he is scheduled to appear at the Mendelssohn Club at Rockford, Ill. Mr. Berumen's debut in Boston will be in recital at Jordan Hall on March 17.

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NEW YORK CONCERTS

(Continued from page 36.)

"Adoration," Paul Tietjens; "Evening Song," Hallett Gilbert; "Values," Frederick Vanderpool, and "L'Ombra di Carmen" ("The Ghost of Carmen"), by P. A. Tirindelli. Both Mr. Gilbert and Mr. Tirindelli were present at the concert. At the conclusion of Miss McConnell's group of songs she broke "the particular rule" of the Music Optimists (which is to the effect that none of Mana-Zucca's songs are to be presented at these concerts, this being at her own request) and gave as an encore that composer's "Rachem." Needless to say it brought the usual prolonged applause.

Another artist of high caliber was in the person of Helen Jeffrey, a young violinist of ability and one well equipped technically. Composers listed by her were A. Walter Kramer, Gustave Saenger, and Samuel Gardner, the latter's "Slovak" being well received. The musical program was concluded by Martin Herodas, the possessor of a strong bass voice, who sang "The Clang of the Forge," Paul Rodney, and H. T. Burleigh's "Deep River." Tilden Davis was at the piano for Miss McConnell. A Papalardo accompanied Helen Jeffrey, and Paul Tietjens accompanied his own songs for Grace Wagner.

A terse and interesting talk was given by Jonathan C. Day, in which he lauded the aim of the Society of American Music Optimists and told something of the splendid work which the organization is doing under the direction of Mana-Zucca. Edwin Franko Goldman, conductor of the New York Concert Band, was in the audience, and he, also, was commended by Mr. Day for the fine things he is accomplishing for music in America.

The next concert of the Society of American Music Optimists takes place on January 18.

Philip Gordon, Pianist

Philip Gordon gave a piano recital in Aeolian Hall on Sunday afternoon, December 21, which was attended by a large and critical audience. The young pianist, who was heard in recital in New York last season, and who played on several occasions during the past summer at the Stadium with the orchestra, under the direction of Arnold Volpe, had already won the approval of the critics and public. At this recital he not only upheld the excellent impression previously made, but materially enhanced his standing in the pianistic world.

Mr. Gordon is an artist who possesses the unusual gift of combining power, singing quality of tone, warmth and facile technic in his performance. His rapid passage work is particularly clear cut, and his general playing is of an order to stir his audience. This was strongly evident at this concert, another important feature being the interesting program offered, which comprised fantasia in C minor (Mozart), gavotte (Gluck-Brahms), rhapsodie in B minor (Brahms), sonata in B minor (Liszt), and a group of Chopin numbers containing ballade in A flat, nocturne in D flat, etude (black key), nocturne in F minor, and scherzo in B flat minor.

The intelligent delivery of the opening number brought a feeling of sympathy between artist and audience which steadily increased as the concert progressed. His virile performance of Liszt's majestic sonata was one worthy of admiration. He closed the recital with the Chopin group, every number of which brought forth spontaneous applause. Recalls were numerous, and he responded with four added numbers.

Mario Rubini a Promising Protege

Mario Rubini, a young tenor of the class known by Italians as lyrico-spinto, is a particular protege of Alessandro Dolci, leading dramatic tenor of the Chicago Opera Association. Rubini, scarcely out of his teens, has always sung, so therefore he has already gone far in his studies of the opera repertory. Incidentally, the helpful influence of Dolci has advanced him still further in his work. Not less interested in him is the great dramatic soprano,

MARIO RUBINI,
Tenor.

Rosa Raisa, who has also given him excellent artistic advice.

Born in Trieste, he soon traveled to Warsaw, where he began his musical education and from there also journeyed to Italy and finally to this country. Possessing intuitive musical taste, a voice which is of remarkable smoothness and flexibility and absolute pitch, he is equipped with material which should finally place him among the best American operatic artists.

It was Vittorio Trevisan of the Chicago Opera Association who discovered young Rubini in Chicago and brought

him to the attention of the operatic stars, Raisa and Dolci. The latter took young Rubini on tour and gave him daily lessons. However, they arranged with Trevisan for him to be the permanent teacher of the young tenor and he is now under the instruction of that fine operatic master. Trevisan is not only inimitable in his own parts, but he has also an unlimited knowledge of the voice and the repertory necessary in opera. At his studio there may be found many operatic singers who come to him for instruction in the art and who find in him an invaluable master.

Rubini has interested practically all of the big artists with his voice, namely: Dolci, Destinn, Raisa, Rimini, Bonci, Stracciari, Eubank, Macbeth, Lazzari and others, as well as all of the great maestros, among them Polacco, Sturani, and De Angelis. They all endorse his voice and say that it holds great promise.

The Omaha Bee, in quoting Raisa and Dolci, says: "His voice is warm and wonderful" (Raisa). "He is not a Caruso—not anybody but himself—and he will be the world-famous Rubini in two years" (Dolci).

FULEIHAN CHATS ON ARABIAN MUSIC

(Continued from page 31.)

pean music, Arabian music, Indian music, Chinese music, and Japanese music. Which of these can you take by itself and say that it is a universal language, understood by all the human race? None of them is complete in itself. Even European music, in all its marvelous development, it is not complete. And there is other music, too, the product of human feeling and expression, which does not fall into any known school. Is the music of the ultra-moderns Occidental? In so far as it has been written by Occidentals, yes! But has it anything in common with the classic music of Europe, or with the European system of harmony? I do not think so. Neither has the Arabian, or any of the other schools I mentioned. Therefore, if music is to be unified, so as to represent the intellect and expression of, and to be understood by, the entire human race, it should be allowed to absorb all the existing so called 'schools,' each of which supplements the other. Or, rather, as there is no music so separate from each and all of those 'schools' as to be able to absorb them, each one of them can be allowed to absorb the other, thus forming, in time, a complete whole—a universal language!

"That, I believe, would be a greater destiny for Arabian music than to have a separate existence as a distinct, independent but at the same time limited school."

And thus, Mr. Fuleihan brought the interview to a close. J. V.

Elsa Alves-Hunter to Make New York Debut

Elsa Alves-Hunter, the soprano, daughter of the well known singer and teacher, Mrs. Carl Alves, will give her New York debut recital on Monday afternoon, April 12, at Aeolian Hall.

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BERLIN

(Continued from page 5.)

up largely for the lack of Bayreuth. Many of the leading Wagner interpreters took part, notably Heinrich Knote, a familiar figure to New Yorkers, who sang Tannhäuser and Lohengrin; Plachke, who shone especially as Hans Sachs, and his wife, Frau von der Osten-Plachke. Frau Wildbrunn was the Brünnhilde and earned high praise, while Lily Hafgren-Waag, of the Berlin Opera, and Elise Stünzner, of the Dresden Opera, were equally admired as Elsa and Elizabeth respectively.

Dresden has a certain claim to the right to celebrate Wagner, for it was there that the master received his first real recognition. Very appropriately, "Rienzi," which had its premiere at the Saxon capital, was featured this season by a new and beautiful production. Reiner was responsible for its musical preparation and Toller for the stage direction. The "Flying Dutchman," another of Dresden's historic claims, was also given, and was made especially palatable by the co-operation of Barbara Kemp as Senta and Theodor Lattermann as the Dutchman. "Parsifal," the closing solemnity, was given twice. Nothing was omitted except "Die Feen," which is a mere historic curiosity.

Mozart fared almost as well, and Weber and Gluck were both represented. Beethoven's "Fidelio" was a feature. Of the very moderns, Schreker, with "Die Gezeichneten" and Paul Graener, with "Theophano," were selected.

PFITZNER'S "PALESTRINA" IN BERLIN.

Berlin, which seems to lag behind other German cities in the production of new operas, at last had the opportunity of hearing Pfitzner's "Palestrina," which was given as the first important novelty under Max Schillings' management. The production suffered comparison with the original performance under Bruno Walter in Munich, but it would be hasty to draw conclusions from this as to the standard of Schillings' direction as a whole. The conductor, Dr. Stiedry, is the one to bear the immediate responsibility. And, after all, the work seems to have made quite a deep impression. The first act is generally regarded as a great, genuinely inspired work, but not sufficiently operatic to "take" the public, while the second aims to make up for it by being "stagy" and succeeds in being cheap. These are the usual two stools between which opera composers fall.

Some critics say that it might have been better for Pfitzner to stop at the end of the first act, which dramatizes the familiar, beautiful Palestrina legend—his inspiration by heavenly voices which dictate to him, as it were, the music of the mass, which his worn-out earthly spirit could not conceive. This is an apotheosis, and all mundane action after that must seem trite. But, like all German composers since Wagner, Pfitzner regards it as his mission to picture the conflict between spiritual forces and those of reality, in some form or other—in this case it is the genius against the every-day, material world. There must be in every German opera a problem of humanity, of metaphysics, as inevitably as in a melodrama there must be blood, or in an Italian opera there must be a tenor aria. And, as if to reassure one that the philosophy has not been left out of Pfitzner's work, he has set a motto of Schopenhauer at the head. This, then, is the reason for that unphilosophical second act, representing the Council of Trent!

In the first act we have seen Palestrina (who is living in retirement after the death of his wife, no longer able to compose, and giving lessons for livelihood) suddenly confronted by a command, communicated by the brutal Cardinal Borromeo, to originate a new kind of music for the church, which shall not be subject to the "secular" influences of the Florentine school, and yet rise beyond the monotony of the Gregorian chant. The composer, sick and old, feels himself unable to accede to the demand and refuses. But, after the Cardinal's departure, he sits at his work-table and dreams. The spirits of the musicians of the past crowd about him, that of his wife appears, angels sing to him, and under their "dictation" he writes, writes the great mass in one night. At dawn, exhausted, he falls asleep, and his son gathers up the leaves upon which he has written.

Borromeo, who wants to convince the pope that it is possible to create a style of music which fulfills his requirements, insists, in the second act, during the session of the Council, that the mass will be written. For he has cast Palestrina into prison to bring the recalcitrant to terms. Whereupon the Council proceeds to discuss the great political question of the day—the conflict between emperor and pope. In the last act, however, the great prisoner has been freed, for the son has brought to the Cardinal the inspired leaves. The people acclaim the master, Borromeo apologizes, and the pope himself offers his blessing. This is the purport of the work which, whatever may be said of it, is still one of the important German productions since the war.

MUCK HAS ENTHUSIASTIC RECEPTION.

It's an ill wind that doesn't land somebody where he wants to be. Dr. Karl Muck, who left Fort Oglethorpe just too late to drop into a Berlin vacancy, found his chance to present himself to his old Berlin public (which will like him for the same reason that Boston hates him) by substituting for Weingartner, prevented from leaving

Vienna by railroad difficulties. It was the third concert of the Berlin Philharmonic in the Weingartner series. The enthusiasm of the audience was very great and the hope was expressed in print that "high priest of the art" might remain in the German capital. That his tastes have undergone no considerable change since Boston critics called him "reactionary" is seen from the fact that he chose the "Egmont" overture, the Brahms E minor symphony, and the Mendelssohn violin concerto (played by Burmester) for his appearance. The first two "Weingartner concerts," by the way, were conducted by Schillings and Pfitzner respectively.

FIEDLER REDIVIVUS.

Another ex-Boston conductor gave a remarkably successful concert early in the season: Max Fiedler—one who is held in quite a different sort of memory both by patriots and musicians. Fiedler, one will remember, not only gave his audiences varied programs on which the moderns were well represented, but he was not averse to giving the American composer an occasional hearing. Moreover, he managed to endear himself both to his musicians and his hearers, so that one was loth to see him go. At his Berlin concert Fiedler distinguished himself by a highly individual reading of Strauss's "Sinfonia Domestica."

Another guest conductor, Bruno Walter of Munich, virtually opened the Berlin season (which can never be said to be quite closed) with a series of orchestral concerts, the feature of which was the performance of Mahler's second symphony, with the Philharmonic Orchestra and the Kittel chorus. Birgit Engell, of the Opera, and Luise Müller sang the soli. The performance was quite an extraordinary one, and Herr Walter received a great ovation at the close.

Conductors are as numerous as sands of the sea in Germany, and one is never surprised to hear of a new one. But it is certainly unusual to have them spring, like Pallas Athene, fully armed from the head of Jove. The case of a certain Dr. Unger, a young lawyer, who not long ago gave two concerts with the ever patient Philharmonic, is certainly a remarkable one. He conducted such works as Mahler's "Lied von der Erde" to the entire satisfaction of the critics. Great things are expected of Dr. Unger in the future.

CONCERTS GALORE.

There have, of course, been choral concerts, chamber music concerts and recitals galore, and the halls are usually crowded, despite the lack of coal. Of the first category the concert of the Philharmonic Chorus under the energetic Siegfried Ochs, whom neither war nor revolution have caused to stir from his desk, is worth mentioning because it brought Schreker's 116th Psalm, for chorus and orchestra, and a fine performance of Bruckner's great F minor Mass. Of song recitals that of Sigrid Hoffmann-Onegin, the Russian contralto, was the most remarkable, both for quality of performance and choice of matter. She included in her program Cornelius' cycle "Trauer und Trost," and two groups of Mahler songs. Mme. Onegin has a wonderfully beautiful and powerful voice, of a quality and resonance that one rarely hears. Among the pianists, the young Joseph Schwarz (not to be confused with the baritone of the same name) aroused particular attention.

Notable curiosities of the season thus far were the concert of a woman composer who—as it turned out, very wisely—hid herself behind the initials C. H. The compositions performed were all her own, and—promise to remain so. Another "composer's concert" was that of Dr. Felix Gotthelf, who tries to impress à la Debussy—and succeeds so well that one would like to hear more—Debussy.

CESAR SAERCHINGER.

JOHN McCORMACK TO TOUR EUROPE

John McCormack, next season, like a knight of old, is going away on a crusade of ideals around the world. He is going to appear in Great Britain, France, Spain and Italy, singing in the language of each country. He will leave November or December, and home will not see him again for a good year after that.

OBITUARY

Louis Joseph Diemer

Louis Joseph Diemer died in Paris on December 22, at the age of seventy-six, having been born there on February 14, 1843. He was educated in music at the Paris Conservatoire, studied with Marmontel, Ambroise Thomas and Bazin, specializing in piano with the first named. He pursued the usual career of a young French virtuoso for a while, and in 1887 went to the Conservatory as professor of piano, where he has been ever since. He became interested in historical music, and was the founder of the Society of Ancient Instruments. He was a friend of the famous French musicians, and among those who wrote compositions especially for him were Widor, Saint-Saëns and Lalo. He composed to some extent, although not very well known in this branch of the art. A number of his pupils became pianists of prominence; the best known one on this side of the Atlantic is, undoubtedly, Jean Verd, the concert pianist and accompanist, who is now connected with the Cincinnati Conservatory of Music.

Samuel Faulkner

Samuel Faulkner, father of Anne Faulkner Oberndorfer, the prominent lecturer, died suddenly Christmas evening at his residence in Chicago, in his ninety-second year. Mr. Faulkner was well known and liked among the prominent musicians and artists, all of whom knew him as "Papa." He attended practically all music festivals in the country. Mrs. Walter R. Chapman, of New York, and Georgine Faulkner, the "story lady" of Chicago, are daughters.

Ignace Ordynski

Ignace Ordynski, father of Richard Ordynski, the Metropolitan Opera Stage manager, died in Poland on December 13.

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HOW LONDON APPEARED TO DANIEL MAYER

Manager Found Conditions Little Influenced by the War

"How did you find conditions abroad?" asked a MUSICAL COURIER representative of Daniel Mayer, the English manager, after his return from a visit of several weeks in London on business and where he also went to see his family.

"Well," declared Mr. Mayer very emphatically, "they were decidedly better than some of us have been led to believe from stories in one or two of the musical papers. Conditions, I might say, have never been terrible in England, except for a short time at the beginning of the war. The only real suffering came through the air raids and the people being deprived of the full allotment of butter, sugar and beef. Outside of this there was no suffering and certainly no limitation of food. The prices are not exorbitant considering the shortage and equivalent prices in other countries. The evening I arrived in London, all the large hotels were full, but I got a room finally in the Redbourne Hotel which is much frequented by artists. For a nice room and breakfast I paid thirteen and six, which is a little more than three dollars. The Gobelins, a restaurant which before the war became famous through its remarkable prices, the charge for lunch being two shil-

the war is evidenced clearly by this envelope that I am about to show you."

Mr. Mayer then produced an envelope which had been sent to his son from a friend in Dorsetshire. The writer had made it himself from a page torn out of a magazine and a plain, white slip of paper pasted in the center was used for the name and address.

"What about music in London?" he was asked. "Everything is in full swing. Take a look for a minute at this program of the promenade concerts." Mr. Mayer pointed out a program that had been given on August 25 on which out of eight numbers six had been from Wagner's pen.

"Isn't that interesting," he continued. "And doesn't it show a very forgiving spirit on the part of the English? While in London I went to hear Anne Thursfield, at



Sent by direction

of H.R.H. The Prince of Wales

20th July 1896.

One of Mr. Mayer's most valued treasures.

Queen's Hall, who sang for the first time in London four songs of the nursery, for voice and orchestra, by Mousorgsky, which were specially orchestrated by Sir Henry Wood. By the by, Mme. Thursfield is a daughter of Ida Reman Fridenberg, of New York."

"How long were you actually in London?" "Just about seven and a half weeks," he replied. "During that time I went home to Bexhill-on-Sea several times. In going over my papers there I came across something which I value very much and which might be of interest to some of your readers." This proved to be an invitation, sent to Mr. Mayer by direction of H. R. H. the Prince of Wales, to the wedding of Princess Maud of Wales to Prince Charles of Denmark, celebrated at Buckingham Palace on July 22, 1896. While the writer was looking the original over, Mr. Mayer got up from his chair and crossing to the other side of the room picked up what appeared to be a tin dress-suit case.

"Now I am going to show you something else," he said as he laid the box carefully on the desk and began to open it. "You have never seen anything like this, I'll wager. Look!" The cover was up and the writer's eyes discovered a mass of heavy royal blue satin and gold lace lying within.

"What on earth—"

MUNICH

(Continued from page 6.)

the necessity of subjecting themselves in every detail of public life to the tyranny of half-literate officials uttering directions with cigars sticking out of the corners of their mouths.

In music the dictatorship lay in the hands of one Béla Reinitz—"director of musical affairs." Reinitz started life as an insurance official, became a second rate music critic and took to writing sickly-sweet cabaret songs. As musical dictator he revelled in issuing decrees according to his own "artistic" ideas, and missed no opportunity of asserting his authority over artists and officials. He dismissed, transferred, founded and abandoned after his own sweet will, ordered hearings before himself as high court and shouted absurd commands in the tone of a drill sergeant. Artists were in constant fear and doubt over the next manner in which they might be "used" for the benefit of the proletariat.

A characteristic scene took place after the dress rehearsal of Strauss' "Ariadne auf Naxos" at the National Opera. Invited guests, all well known musical personalities, were hurrying toward the parquet exit, when someone began to make deep obeisances in the direction of the Royal box. There in Napoleonic pose, and with careworn mien, darting imperious glances about him, stood the



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FREDERIC LAMOND,

The Scotch pianist, whose success in London has been tremendous and whom Mr. Mayer hopes to bring to America during the season of 1920-21.

"Why, it's my Masonic clothing," exclaimed Mr. Mayer, "which was presented to me by a lodge. You see we go in for much more pomp and splendor than you Americans do. Oh, that reminds me," he stopped short, "a while ago when you asked me about music in London, I forgot to tell you that I was present at the first performance at Covent Garden of Ravel's 'L'Heure Espagnol,' which created a sensation owing to its rather risqué nature. Donald and Maguenat sang the leading roles. I also heard a number of new tenors, among them Burke, who is very good, and Anseau, a Belgian with remarkable upper tones. Lapas, a Greek, is another fine singer, but the outstanding success, however, of the present season in London seems to be credited to Frederic Lamond, a Scotch pianist, whose receptions have been nothing short of triumphs. Mr. Lamond spent many years in Germany and at the outbreak of the war was interned there. He recently established a new record in London when he was announced for a Saturday afternoon recital and when all the tickets had been sold, his manager announced through the papers that the same recital would be repeated the following Monday afternoon. What happened then? The hall was sold out again. Never before has this been done in London. I am, therefore, hoping to be able to bring him to America for a tour during the season 1920-21. Also the Royal Carl Rosa Opera Company, which had a record season of twelve weeks at the Lyceum, playing to an audience of 4,000 afternoons and evenings. The company is making a world tour (it is the first of four companies) in December of 1920 and will come to America on its way to Australia some time between January 1 and May 31 of the next year.

"While in London you opened a new office, which will work in connection with your New York office, didn't you?"

"Yes," replied Mr. Mayer. "It will be in charge of my son, Captain Rudolph Mayer, who served in the British army for five years."

J. V.

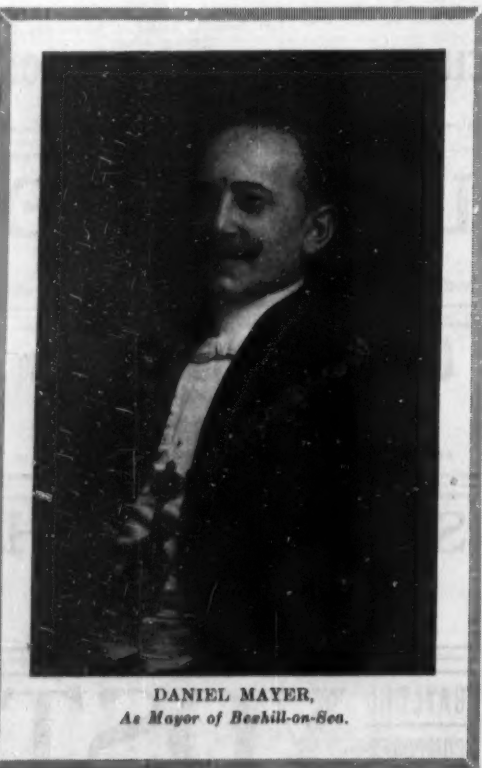
musical dictator and cabaret poet, receiving the homage of his musical "subjects." This is the man who was to "reform" music life, to "sanctify" it. A sample of this sanctification was just about to be given when the soviet fell: a proletarian exposition of the works of Bach, instead of the usual "bourgeois" interpretation, under the guidance of Anton Molnár. CÉSAR SAERCHINGER.

Cortot Soloist with Philadelphia Orchestra

The Philadelphia Orchestra will give the third concert in its series at Carnegie Hall, New York, on Tuesday evening, January 6. The soloist will be Alfred Cortot, the French pianist, who will make his first New York appearance of the season at this concert. Mr. Cortot will play the Schumann concerto in A minor. The orchestral feature of the program will be the fifth symphony of Tchaikowsky.

Montreal Singer Wins Applause

Lillian Snasdell, the Montreal soprano, gave a recital at St. Catharines, Ontario, on December 16, her program including Italian, French, American, English and Russian songs. Making her first appearance in western Ontario, this young singer secured an immediate success. A crowded audience demanded encores after each number, and gave her an ovation at the close.



DANIEL MAYER,
As Mayor of Bexhill-on-Sea.

lings, while a capital dinner could be procured for three shillings, at present has raised the prices to three shillings for lunch and four shillings for dinner. Simpson's—that also famous resort of the Strand—before the war charged two and six for their fine cut from the joint, and bread and cheese. Now the price is three and three, but they do not give cheese. I could go on giving examples like those by the dozens.

"As for clothes—they are not so dear as in New York. Taxicabs which before the war were eightpence a mile, are now the same, but there has been added a sort of war tax of an additional sixpence, no matter what the distance may be. The railroad fares, however, are 50 per cent. higher."

"And what of the prices at the theaters and concerts?" "Theaters and concert halls charge the same as before the hostilities began, except that the lowest priced gallery seat is now two shillings instead of one. The fact that many people in England have been self-sacrificing during

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